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## THOMAS ORCHESTRA AT ODDS WITH UNION

CHICAGO FEDERATION DEMANDS A RAISE OF \$10 A WEEK FOR MUSICIANS.

Management of Symphony Organization Refuses to Tleet Request and Complete Break is Threatened—Present Season Not Affected.

CHICAGO, April 9.—With the demand that the salaries of the Theodore Thomas Orchestra players be raised from \$25 to \$35 a week, the local Federation of Musicians last Friday threw down the gauntlet to Chicago's orchestra. A clash between the two organizations which may involve the severance of the orchestra from the Union is imminent, since the management has announced its intention of refusing to yield.

The action of the Union followed the refusal of the orchestra to accede to demands made last week. Seventeen extra men were needed for the concerts, which were to be given on March 30 and 31. The Union was under agreement to furnish these men for \$16 each for the two concerts, but demanded \$25.

The orchestra directors stood firmly for the agreement, and a break was averted by the agreement of the Union to accept the contract salary.

There are eighty-four players in the orchestra, and the increase means \$840 a week, which the managers of the orchestra say they will be unable to pay.

The present season, which will close on

The present season, which will close on April 28, will not be affected by the new demands of the Union, as the resolutions provided only for the coming season, which begins next October. All the Thomas musicians are under contract at the \$25 rate for the entire next season. The carrying out of the plans of the Union will make it necessary for its members to break their contracts.

#### VOLKNER NAMED TO REPLACE NIKISCH

#### Actor Will Manage Leipsic Stadttheater Under Modified Form of Lease.

LEIPSIC, April 9.—Robert Volkner has leased the Stadttheater for eight years, and has been exempted from certain financial obligations formerly included in leases, and has been instructed to look up recognized artists to conduct the opera.

Immediately after the resignation of Arthur Nikisch, Frau Staegemann was released from the obligations of her contract, and Volkner, who is an actor, taking her place. At present the dramatic offerings of the theatre are under the direction of Herr Porst, with occasional operas produced by a young Englishman named Coates.

#### Miss Orthen to Study Abroad.

The Liederkranz Damen Verein, of New York, recently tendered a Lenten recital to Marie Orthen. Miss Orthen is a pupil of Mme. A. Lankow and her assistant, Jennie K. Gordon. The proceeds of the concert enabled Miss Orthen to go to Leipsic, where she will sing in concert and study repertoire for opera under Prof. Zoellner. Miss Orthen is remarkably gifted, and her friends predict a bright future for her.

### Aeolian Company Concert.

The soloists at the Aeolian Company concert in New York on April 7 were D. Byron McClusky, basso, and Ernest Hunter, organ. An attractive programme of Chopin, Handel, Moszkowski, Liszt and Hastings numbers was presented.



## Australian Singer Has Voice Tested in a Unique Way.

CTILIZED PHONOGRAPH.

London, April 10.—A young woman in Australia thought she had a singing voice, but wanted expert opinion as to whether she would be justified in taking the long journey from her home to London to compete for a scholarship.

So she sang into a phonograph and sent the record to a well-known London professor of music and asked him if he would try the record and inform her if he thought her voice was good enough to try for the scholarship. The professor listened to the record, was duly impressed with the possibilities of the voice and wrote to say he thought she should try the examination.

She came to London, reached here just in time for the examination, and was one of two successful candidates out of 190 competitors.

### To Open New Auditorium.

Lexington, Ky., April 10.—The opening of the new Auditorium in this city will be marked by two days' music festival on April 19 and 20. Gounod's "Redemption" will be sung by a chorus of 125 voices, under the direction of Edwin W. Glover, with Miss Combes, soprano; Glenn Hall, tenor; Frank Croxton, basso, and Charlotte Callahan, contralto, as soloists.

#### HONORS KUBEL'S MEMORY.

#### Los Angeles Symphony Orchestra Pays Tribute to Dead Critic.

Los Angeles, April 9.—The Symphony Orchestra at its last concert, paid a tribute to the memory of E. F. Kubel, the well-known music critic who died recently. After the intermission a brief speech of appreciation of Mr. Kubel was made from the stage, and it was announced that instead of the Manfred "Vorspiel" (Reinecke) the orchestra would play the Chopin "Funeral March" in honor of the departed writer and musician. In this way the orchestral association did all that yet lay in its power to show honor to one who had been its faithful champion and co-worker for nine years.

The audience joined earnestly in the sentiment expressed by the orchestral association. The Chopin march was rendered with great feeling, Harley Hamilton conducting.

#### "Salome" Is Copyrighted.

Washington, April 10.—An application for the copyright of Richard Strauss's opera "Salome," libretto by Oscar Wilde, was filed to-day at the office of the Librarian of Congress.

Entered at the Post Office at New York, N. Y., as Matter of the Second Class.

# EDWARD MAC DOWELL GREATLY IMPROVED

EMINENT COMPOSER RALLIES IN AN ASTONISHING MANNER AND MAY RECOVER.

Unexpected Gain in Mental and Physical Condition Leads Family and Physicians to Hope for the Best.

The many friends and admirers of Edward MacDowell, the noted American composer, will be delighted and gratified to learn that during the last two weeks he has shown such astonishing improvement in his physical and mental condition as to have surprised his physicians and gratified his family beyond words.

While it is yet too early to hope that Mr. MacDowell may regain his health, his physicians and family have authorized MUSICAL AMERICA to state that it is not impossible that he may again resume his place

in the world of music.

He is at present in New York City under the tender care of his wife, and as soon as the weather becomes more settled and a little warmer he will be removed to a farm in this State, where it is hoped the change of scenery and air and complete rest may restore him to his former usefulness.

#### CHOIR BOYS STRIKE

## Refuse to Sing in Same Chorus with "Two Little Girls."

The choir boys of the Tremont Methodist Church, Washington avenue and One Hundred and Seventy-eighth street, went on strike and spoiled the musical portion of the service last Sunday. Recently the choir master, Frank White, enlisted the services of two girls in the chorus, arousing the indignation of the male members. Protest was of no avail.

Then the boys of the choir took it up. On Thursday night, when rehearsal was called for a cantata, which was to have been sung Sunday, the boy singers told Mr. White that the "two little girls" must go or they themselves would walk out. Mr. White was unyielding and declined to arbitrate. Then Walking Delegate John Barnett called "pull the job!" and the boys deserted.

The cantata rehearsal was a hollow affair without them. The youngsters lingered outside, playing such Hallowe'en-like pranks as tying the churchyard gates with wire, and rattling pebbles against the windows. The cantata was not sung Sunday.

#### WILL DOUBLE COST OF THE CONCERTS

## Musicians' Demands May Interfere with Montreal Symphony Plans.

Montreal, April 10.—The financial result of this year's Symphony concerts will show a small balance on the right side. A new cause of anxiety has now arisen whereby J. J. Goulet, the conductor, is again in a quandary regarding next year's enterprise, through the demands of the Musician's Union.

These men demand an increase in pay. The request was made previously, but Mr. Goulet succeeded in securing players for the season just ended at the prevailing

However, now the players want to receive a rate similar to that in vogue in the United States, which will practically bring the cost of the orchestra to double what it is at present.

## **DUFAULT RECITAL AN** ARTISTIC SUCCESS

TENOR DISPLAYS SPLENDID VOICE IN A FINE PROGRAMME AT KNABE HALL.

Sings Intelligently and with Much Feeling-Phrases Well and with Great Skill.

A fashionable audience assembled in Knabe Hall, New York, on April 5, to hear the well-known tenor. Paul Dufault, in an enjoyable song recital. Mr. Dufault presented an interesting and attractive programme of French and English songs in alternate groups, in the interpretation of which he proved himself to be a genuine



PAUL DUFAULT, The Canadian Tenor, Whose New York Recital Was Most Artistic.

artist. His voice, which he handles with such skill that his manner of using it never. obtrudes itself, is a tenor of the Jean de Reszke quality, capable of much variety of shading and at all times warm and rich in color. He sings with verve and enthusiasm and convincing feeling, but everything he does is tempered by a keen sense of artistic balance that makes his singing a real pleasure to the musician.

His unusual breadth of style was demonstrated in his charming renderings of Thomas's "Le Baiser," Lavalle's "Nuit d'Ete," Tours's "Mother o' Mine" and Cowen's fine song, "Onaway, Beloved," his delicate and graceful handling of Godard's "La Vivandiere," and the dramatic fire with which he invested Chaminade's "Trahison." The only poor compositions on the programme were Stella Burr's "Under the Rose" and d'Hardelot's "Because," but it is significant that the latter was accorded the most enthusiastic applause of the even-

Other numbers admirably rendered were three songs by Augusta Holmes, Arthur Foote's "Love Me if I Live," Fontenailles's "Si je vous parlais de ma peine," Rokoff's "Je demande à l'oiseau" and a group of excerpts from works by Offenbach, Lalo, Lecocq and Mehul. The only drawback to the programme was the absence of German composers.

Mr. Dufault's happy treatment of the French and English songs led one to feel that if he would also turn his attention to Schubert, Schumann and Brahms he could give unbounded pleasure as a Lieder singer. Lillian Apel presided at the piano with much taste and judgment.

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#### LITTLE FOLKS' RECITAL.

Programme Presented by Young Students of New York Institution.

The Synthetic Guild gave an informal recital of little students in the small banquet room of Carnegie Hall, New York, under the direction of Kate S. Chittenden, Dean of the Faculty of the American Institute of Applied Music. Among those who took part in the presentation of the programme were: Catharine Hamilton, Charlotte A. Loesch, Helen Hertzig, W. S. Fleming, Isabel Yeomanns, Grace A. Powis, Helen and Glenn Chaffer, Florence H. Carman, Maurer Bonynge, Eudora Earl, Helene Van Zandt, M. Barbara Bankenhorn, Kenneth Holt, M. I. Ditto, Marionne McKeevar, J. K. MacDonald, Margaret Paine, Edith Mitchell, Edith McKeevar, Annette Markoe, Marjorie Calder, Mabel H. Despard, Durant Maynard, Caroline Mesick, Martha E. Lamb, Alice Beavor-Webb, Mary H. Gillies, Grace Potter, Ida E. Smith, Dorothy Lydecker, Clara Krause, Edna Quinn, Marjorie Greenfield, Margaret Edia Quinn, Marjorie Greenfield, Margaret Edie, Edith Wilson Riggles, Ethel Blankenhorn, Louise Newcombe, Pearl Holden, Margaret Ames, Anna Patterson, Beatrice O'Reilly, L. I. Palmer, Louise Genesta Beavor-Webb, Bertha Heimann, Gladys Acheson, Agnes de Selding, Carrie Peterson, Elsie Calder and Grace Haines.

#### MISS NIEBUHR'S MUSICALE.

New York Contralto Sings for Music Club in Holyoke.

HOLYOKE, MASS., April 10.—Helen Niebuhr, contralto, of New York, gave a delightful song recital at Windsor Hall, Friday evening of last week, under the auspices of the Music Club. In the four years since Miss Niebuhr was last heard here her voice has gained much in strength and sweetness.

The programme included "Plaisir d'Amour," Martini; "Amarilli, mia bella," Caccini; "How Deep the Slumber," Loewe; "Je ne veux pas," Neidlinger; "Si j'etais Dieu," Fontenailles; "La Cloche," Saint-Saens; "Les Berceaux," Faure; "Feldeinincluded "Plaisir samkeit," Brahms; "Dein Bildness," Nor-mand-Smith; "Die Lorelei," Liszt; and a group of lesser English songs by Salter, Fisher, Chadwick and Randegger.

Miss Niebuhr was assisted at the piano by Mrs. Florence Buckingham Adams, of Philadelphia.

To Sing at Mme. Albani's Farewell.

Toronto, April 11.—Theodore Van Yorx, the well-known New York tenor, who sang with the Mendelssohn Choir, has been engaged by Dr. Torrington to undertake the tenor part of the "Redemption," with the Toronto Festival Chorus and Orchestra, to be produced on Monday, April 23, at Massey Hall, in combination with Madame Albani. The event will be an historic oceasion-first, because Madame Albani was the original creator of the soprano role in the 'Redemption," under the guidance of Gounod himself, and, secondly, because it is absolutely her final appearance in this city and her farewell to Toronto.

Philadelphia Club Musicale.

PHILADELPHIA, April 9.—Selections for the piano, violin and voice agreeably diversified the programme of last Tuesday's meeting at the Matinee Musical Club. The recital was given by Elizabeth Semans Ford, soprano, assisted by the Misses Marie and Gretta Grew. A group of duets for violin and piano, by Mendelssohn, were very well played by the last named, the two sisters being also heard in solo numbers during the afternoon. Miss Ford sang a number of songs by modern composers.

Mendelssohn Choir Plans.

TORONTO, April 10.—The Mendelssohn Choir have voted by a large majority to go to New York next year, and A. S. Vogt is negotiating with Emil Paur, of the Pittsburg Orchestra, as to the selections their combined organizations will give at Buffalo and New York.

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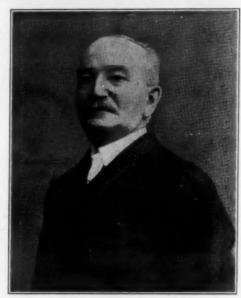
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#### (Berlin Opera Co.) (The Cathedral, N. Y.)

#### MR. BENNETT FORMS SEASHORE CLASSES

Many Prospective Students Arranging to Take Summer Courses at Asbury Park.

ASBURY PARK, N. J., April 9.-S. C. Bennett, the well-known New York vocal teacher, has been making comprehensive arrangements for his Summer classes in this city. The prospects are that the coming season, which lasts from June until October, will be especially successful, as



S. C. BENNETT, Well-Known New York Vocal Authority Who Conducts Summer Classes at Asbury Park, N. J.

the enrollment of pupils is unusually large. Among the applicants are the heads of music schools in the South and West, who come here to develop their vocal equip-

Mr. Bennett is well known as an authority in voice culture. He started his career in Boston in 1872, spending, subsequently, two years in Chicago, and later in Toledo and other cities in Ohio, teaching, giving lectures and vocal recitals. For twentyfour years he was the principal vocal teacher in the Madison Conservatory of Music, and for seven years following he was similarly identified in Kansas City, since which time he has been in New York. The Summer school in this city was established three years ago, and has developed into a permanent institution of considerable standing.

#### Nicholas Douty's Recital.

PHILADELPHIA, April 9.—Nicholas Douty, a popular tenor of this city, entertained a large audience in Griffith Hall Wednesday night, with a recital of songs. The programme was long—perhaps too long, and opened with several of Schumann's best songs, including the spirited "The Hussar,' into which Mr. Douty infused much fire.

Then came "Margareta," by Jensen, and Grieg's well-known "The Odaliske," both well suited to Mr. Douty's manner. The flowing phrases and rich melodic beauty of the Puccini aria which followed were greeted with a storm of applause.

LONDON April 8-An immense audience gave Marie Hall, the violinist, a remarkable ovation at Queen's Hall yesterday afternoon, when she gave her first recital after her American tour. She was recalled twenty-one times, and there was a great demonstration at the conclusion of the pro-

## SCHEEL'S ORCHESTRA DEFICIT IS REDUCED

PHILADELPHIA ORGANIZATION IN GOOD FINANCIAL CONDITION, SAYS ANNUAL REPORT.

Woman's Committee Does Splendid Work-Price of Subscription Tickets for Next Season to Be Increased Slightly.

PHILADELPHIA, April 10.—By the \$7,000 reduction which the Philadelphia Orchestra has made in its deficit during the successful season through which it has just passed, members of the society have substantial grounds on which to base their hopes for the permanency and ultimate financial success of the orchestra. The deficit, which has been hanging over the organization ever since its first year, has been steadily decreased from season to season until it is now but little more than two-thirds of the original sum, or, in round numbers, about \$47,000.

Announcement of this encouraging financial condition was made April 6 at the meeting of the Woman's Committee for the Philadelphia Orchestra, which held its annual meeting in the Orpheus Club rooms, No. 1520 Chestnut street. Reports read by the chairmen of the various auxiliary committees showed that the women's committees have been unusually active in working for the society's success, and not a little credit is due them for the tireless manner in which they have endeavored to awaken interest and local pride in the orchestra.

Prices of all subscription tickets will be raised a small per cent. next year on account of the increased number of concerts which have been planned. A vote of thanks was extended to Mrs. A. J. Dallas Dixon, president of the Women's Auxiliary Central Committee, for her excellent work.

Following the reading of the annual reports of the secretary and treasurer, a short programme of music was enjoyed. Dominico Bove, the talented boy violinist, on whom Philadelphia music-lovers have been keeping a watch of late, was one of the most interesting features of the afternoon. He played two difficult classical selections with expression. Other attracting numbers were piano solos rendered by Miss C. W. Hare, and solos and duets by Mrs. H. E. Yarnell and Mrs. Sidney Thayer.



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## **FIVE CONRIED CHORUS** SINGERS ARE INJURED

"TANNHAUSER" STAGE SETTING **COLLAPSES AT LAST CHICAGO** PERFORMANCE.

Audience Excited Over Mishap Which Forces Bella Alten to Cease Singing-One Seriously

CHICAGO, April 8.—A panic was created among the singers of the Conried Opera Company, and much excitement was caused in the audience at the Auditorium Theatre last night, when part of a stage setting collapsed and five of the singers fell about twenty feet to the stage, one being injured painfully. The curtain was rung down hurriedly, and there was delay of ten minutes before the performance was continued. During the delay the audience crowded into the lobbies and hallways, discussing the accident.

"Tannhauser" was being presented. Scene II of the first act had been reached. The scene depicted a valley. In the background was a castle, from which a long flight of stairs led to the stage floor. Members of the chorus, singing and marching by twos, were coming down the stairs, when one of the platforms which supports a section of the stairs gave way and fell. Two young women of the chorus had just crossed that section.

Bolore Mentini, a chorus man, who was following close behind, had not heard the platform fall, the sound being drowned by the singing. He fell from the stairs and plunged to the stage. Two men following behind him tried to grasp him and prevent his falling, but were unsuccessful. leaped across the break and marched down on the stage, but the next four men got bad falls. Bella Alten, who was singing, was interrupted by the groans of the injured men and ran from the stage. The curtain was rung down, and many, thinking the opera permanently put off, left the

#### LAST OF KNEISEL **QUARTETTE SERIES**

String Organization Closes Its Season at Concert in Mendelssohn Hall, New York.

The Kneisel Quartette finished its season in New York-the fourteenth of its activity in that city, and the first as musicians resident in and belonging to New York-in Mendelssohn Hall on April 10.

The programme was made up of Brahms's first string quartette in C minor, op. 51, No. 1, Ernest Chausson's piano quartette in A, op. 30, and Grieg's string quartette.

#### PLAYED FOR CHARITY.

Georgia Kober, Pianiste, Enchants Her Chicago Auditors.

CHICAGO, April 8.—The concert given at Steinway Hall Saturday evening, March 24, for the benefit of the Jackson Park Sani tarium, showed the musical qualities and brilliant technical achievement of Georgia Kober to the highest degree. Miss Kober was most sympathetically accompanied on a second piano in her selection, Chaminade's "Concertstuck," op. 40, by Francis Moore. Miss Kober, who made a most charming appearance upon the stage, was accorded most enthusiastic applause and played for an encore the "Reverie" by Schuett, with

sympathetic and poetic expression.

Dr. Hugh Schussler divided the honors with Miss Kober, who played his accompaniments. Dorothy Meadows contributed to the pleasure of the evening by a play, which she herself adapted from one of Gilbert Parker's stories and a monologue by E. H. Abbot. Other numbers on the programme were furnished by Mrs. Genevieve Clark Wilson, Julia Hastings and Harriet Frahm.

## DR. OTTO NEITZEL TO TOUR UNITED STATES NEXT SEASON

NOTED GERMAN PIANIST, COMPOSER AND LEC-TURER TO BE HEARD HERE IN THE AUTUMN

Dr. Otto Neitzel, one of the foremost pianists, musicians and lecturers on music in Germany, will make a tour of this country next Autumn, playing the Everett piano. Dr. Neitzel occupies a unique position in Germany, inasmuch as he is not only an accomplished pianist but an authority on all matters musical. His lectures on music, which he illustrates with excerpts on the piano, have become recognized features of the musical season in Berlin and elsewhere.

Dr. Neitzel was born in Falkenburg, Pomerania, Germany, on July 6, 1852. After studying at Kullak's Academy in Berlin, he was graduated from the University of Berlin, from which he received the degree of Doctor of Philosophy in 1875, and then made a concert tour as pianist with Pauline Lucca and Sarasate. In 1878 he was appointed conductor of the Musikverein at Strassburg, where from 1879 to 1881 he also conducted the Stadttheater. Then he became connected with the Cologne Conservatory, and since 1887 has been music critic for the Cologne "Zeitung." He also taught at the Moscow Conservatory with considerable success.

He has written three operas, "Angela," produced in 1887 at Halle; "Dido," for which he wrote both text and music, produced at Weimar in 1888, and "Der Alte Dessauer," produced at Wiesbaden in 1889. He has also written a treatise in three volumes, entitled "Fuhrer Durch die Oper."

To show the scope of Dr. Neitzel's work, it may be of interest to recall a recent piano recital lecture he gave in Berlin, entitled



DR. OTTO NEITZEL. Composer, Pianist and Lecturer, Who Will Tour America Next Season.

"Humor in Music." During this lecture he played Bach's Capriccioso "On the De-parture of a Friend," Beethoven's "Rage Over the Lost Penny," Schumann's "Hu-moreske," a similar composition by Paul Juon, and a burlesque on "Ach du Lieber Augustin" by Max Reger In a witty Augustin," by Max Reger. In a witty address he pointed out where and how music and humor were associated in composition, not failing to indulge in irony at his own expense in the case of one of his own gavottes.

#### PLANNING FOR THE GILMORE MEMORIAL

Monster Concert to Be Given May 15 at Madison Square Garden.

The New York Musical Mutual Protective Union has appointed the following committee to take charge of the instrumental end of the Gilmore Memorial Concert at Madison Square Garden Tuesday evening, May 15:

Morris F. Smith, president, and Charles Freudenvell, Harry F. Whittier, John Philip Sousa, Victor Herbert, Walter Damrosch, Frank Damrosch, Arthur Pryor, Thomas F. Shannon, Paul Henneberg and Richard Arnold.

The Union will contribute an orchestra of 1,000 musicians and Walter and Frank Damrosch, Victor Herbert and John Philip Sousa will conduct the concert. Frank Damrosch will also lead the 1,000 members of the Choral Union who have volunteered.

#### MISS NEWMAN'S SUCCESS.

Canadian Singer Charms Paris by Beauty of Her Voice.

MONTREAL, April 9.-Miss Newman, the Canadian singer, is obtaining success in Paris at present. She sang last week at one of the Figaro five o'clock concerts. Speaking of this event "Le Figaro" says:

"Miss Newman has made a specialty in her art: she sings Massenet's music deli-cieusement; through her work Massenet is now in vogue in London. Last evening, Miss Newman sang two Massenet melodies to the great delight of her hearers: 'Si tu veux, Mignonne,' and 'Sonnet matinal.' These two pretty compositions were given with infinite art, and a sort of serenity that greatly pleased her audience.'

### MISS CARROLL'S MUSICALE.

Function in Carnegie Hall Interests Many Friends.

The musicale of Emma Carroll, of No. 164 West One Hundred and Twenty-sixth street, New York, on April 7, at studio 112, Carnegie Hall, was attended by more than one hundred of her friends, and proved a most enjoyable musical function.

She was assisted by Mrs. Susan D. Edson, mezzo-soprano, who sang songs by Massenet, Hensley, Burleigh and D'Harde-lot. Theodor A. Hoeck, pianist, played a concert study of his own composition, and Arpad Rado, violinist, played a "Legend" by Winkowsky.

Miss Carroll sang songs by Massenet, Chaminade, T. A. Hoeck, with the composer at the piano, Gounod, O'Neill, and two songs by Mary L. Salter, with Mrs. Salter at the piano. Flora MacDonald was the accompanist.

Women's Club "Art Day."

Montreal, April 10. — The Montreal Women's Club had an "Art Day" in the Y. M. C. A. Hall yesterday afternoon at which Dr. Hans Harthan gave a recital, with Miss Symonds as soloist. It was a most interesting programme that covered a large field from Bach, Scarlatti, Haydn, Mozart and Beethoven, to Chopin, Rubinstein and Liszt. Miss Symonds sang "Elsa's Dream" from "Lohengrin" in a most satisfactory manner.

John Towers Heard in St. Louis.

St. Louis, April 9.- John Towers's last Wednesday evening's recital was one of the most successful of the season. Mr. Towers, besides contributing a hitherto unheard song by Hascall, gave a breezy address on "The Way to Ruin a Voice." He was as-sisted in the rest of the programme by Victor Lichenstein, violin; Miss Reese, piano, and Edna Blattner, vocal.

## ELLIS TO SEEK FOR GERICKE'S SUCCESSOR

BOSTON MANAGER SAILS FOR **EUROPE TO CONSULT NOTED** GERMAN MUSICIANS.

Will Visit Mahler, Reger, Fledler and Others to Close Contract-Will Also See Paderewski.

Charles A. Ellis, of Boston, sailed for Europe on April 10 to settle the mooted question of a successor to Wilhelm Gericke. Mr. Ellis is empowered by Major Higginson, financial backer of the Boston Symphony Orchestra, to make a final selection, subject, of course, to his approval.

It is understood that Mr. Ellis will go direct to Vienna to see Gustav Mahler, and will then visit Munich and Berlin to see Max Reger, Arthur Nikisch, Dr. Fiedler and other German conductors.

It is said that Mr. Ellis will visit Paderewski at his home near Luzerne, Switzerland, with a view to discussing an American tour with the great pianist.

#### NIKISCH DEMANDS \$50,000 A YEAR?

New York "Sun's" Story That Conductor Will Succeed Gericke Is Denied.

The New York "Sun" has had two cable dispatches from Berlin within the last few days, stating that Arthur Nikisch was negotiating with Major Higginson, financial backer of the Boston Symphony Orchestra, with a view to becoming the successor of William Gericke, resigned. According to the "Sun" dispatches, Mr. Nikisch demands a salary of \$50,000 annually, and the purchase of an insurance on his life to the amount of \$125,000.

Inquiry in Boston, made by the correspondent of MUSICAL AMERICA, developed a positive denial on the part of Major Higginson that he was in any way in treaty with Mr. Nikisch. The latter served for four years as conductor of the Boston Symphony Orchestra, being succeeded by Emil Paur, who in turn was followed by Mr.

#### WASSILY SAFONOFF ACCEPTS.

Will Conduct New York Philharmonic Orchestra Three Years.

Wassilly Safonoff has accepted the offer of the New York Philharmonic Society to become the conductor of its orchestra, at a salary of \$20,000 per annum, under a contract to run three years.

Mr. Safonoff will arrive in this country in October to begin rehearsals, and will open the season at Carnegie Hall on No-vember 14 and 15, with Josef Lhevinne, the great Russian pianist, as soloist.

#### Lhevinne's Fall Appearances.

Arrangements have been completed for the appearances of Josef Lhevinne, the Russian pianist, with the New York Philharmonic Orchestra, in Carnegie Hall, New York, on November 14 and 15. Mr. Lhevinne will play also with the Theodore Thomas Orchestra, in Chicago, on December 14 and 15.

#### Marjorie Sherwin to Play.

Marjorie Sherwin, an American violiniste, who has won an enviable reputation on the other side, will give a concert at Mendelssohn Hall, New York City, on April 30, assisted by Victor Herbert's Orchestra, and Margaret Hubbard Ayer, so-prano. Miss Vojacek will be the accom-



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## NEW YORK SYMPHONY FUND KEPT INTACT

GUARANTEE OF \$20,000 TO BRING WEINGARTNER HERE MAIN-TAINED BY DIRECTORS.

No Foreign Conductor Selected Yet For Next Season-Strauss a Strong Probability.

At a meeting of the Executive Committee of the New York Symphony Society, it was decided that the guarantee fund of \$20,000 annually, raised for the purpose of bringing Felix Weingartner to this country, would be maintained for another two years. Some of this money was contributed by personal friends and admirers of the German conductor, and when, because of illness, he decided not to return here, they withdrew their promised subscriptions. The directors of the society thereupon increased their own subscriptions to an amount which will keep the guarantee fund at its original figures.

The question of conductor for next season was discussed at considerable length, and it was decided that Walter Damrosch would again direct the greater number of the society's concerts. Whether or not a foreign conductor will be invited to direct a certain number of concerts, was left in abeyance and will be decided at a subse-

quent meeting.

The available talent to be had from the other side is rather restricted just now, among the men of the right calibre being only Dr. Felix Mottl, Gustav Mahler and Richard Strauss. As the latter will probably come here in the late Autumn to be present at the premiere of his opera "Salome," at the Metropolitan Opera House, there is a possibility that he may be the one selected by the New York Symphony

#### PEARL LADD WINS SUCCESS ABROAD

San Francisco "Child Pianiste" Studies Singing in Paris and Receives Fine Offer from Mr. Savage.

SAN FRANCISCO, April 9.—Pearl Ladd, at one time known here as a child pianiste, has achieved a great success abroad as a singer.

News just received tells of her brilliant debut as a singer at a concert of the Literary and Artistic Club of Paris. The French newspapers are warm in their praises of the manner in which the young Californian sang Michaela's aria from "Carmen," and as an encore a simple air in English.

Manager Savage happened to be in Paris looking for voices and he promptly sent for Pearl Ladd and made her a lucrative offer to make her debut in opera with his company in New York. The contract he offered called for her appearance in heavy dramatic roles, and the young Californian declined. A few days later Mr. Savage telegraphed another offer from Berlin, calling only for appearances in lyric roles, and offering better terms. This offer may be accepted.

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## ANTOINETTE SZUMOWSKA, A PUPIL OF PADEREWSKI

# POLISH PIANISTE'S CAREER, ONE OF CONTINUED WORK, CROWNED WITH SUCCESS

Few women pianistes have been so successful as Antoinette Szumowska-Adamowska, of Boston. She was born in Lublin, near Warsaw, her father, a college professor, having settled there on his return from Siberia, where he had been sent as a political exile in 1863. She was educated at the college in Warsaw, where she was graduated with high honors and particularly distinguished herself by the mastery of the languages. She speaks with fluency English, French, German and Russian, besides her native Polish.

At quite an early age she had given evidence of possessing musical talent, and at five she could improvise on the piano. She had studied music as a child, but did not begin seriously the study of the pianoforte until after her graduation at college. She then became a pupil of Professor Strobl at the Conservatory in Warsaw. She also studied there with the distinguished instructor, Alex. Michalowski.

In 1890 she went to Paris for further study. There she attracted the attention of Paderewski, who was so impressed with

her musical gifts that he offered to become her teacher. His offer was accepted, and for five years Mme. Szumowska enjoyed the advantages of the instruction and advice of the Polish pianist. After being under his training one year she began to play in public, making a successful debut at the Salle Erard, Paris, in 1891. The following year she played in London in Henschel's Symphony Concerts, at the Saturday Populars, the Crystal Palace Orchestral Concerts, and in a series of recitals at St. James Hall.

In 1893 she made a concert tour of the English provinces, and also played in Warsaw, Kieff and Lemberg. She paid her first visit to America in 1895, when she appeared with the Boston Symphony Orchestra in Boston and in New York, and with the Thomas and Damrosch Orchestras in various cities.

In September, 1896, Mlle. Szumowska married Josef Adamowski, the well-known 'cellist. In the summer of 1897, Mme. Szumowska and T. and J. Adamowski had the honor of playing before the Czar, Czarina and the Russian Court in Spala, Poland.

Mme. Szumowska especially excels as an interpreter of Chopin and Mozart,

# HANDEL'S "SAMSON" SUNG IN BROOKLYN

ORATORIO SOCIETY PERFORMS
WORK FOR FIRST TIME IN
THAT CITY.

Choral and Solo Numbers Excellently Given.
Edward Barrow, the Tenor; Charles Delmont,
the Basso; Alice Cochran, Soprano; and Grace
Munson, Contraito.

Handel's "Samson" was sung for the first time in Brooklyn on April 5, by the Oratorio Society of that city, under Walter Henry Hall, conductor. The performance, which was given under the auspices of the Brooklyn Institute, at the Baptist Temple, was notable for the effective choral work and the high standard of excellence established by the soloists.

The music of Samson and Harapha is dramatic, and it was sung with especial freedom, power and significance by Edward Barrow, tenor, and Charles Delmont, basso, Mr. Barrow has a particularly large and fine tenor of lyric quality, and he has strong dramatic feeling which stood him in good stead in this music.

Alice Merritt Cochran was the soprano and she suffered more from the cuts needed to bring the work into reasonable length than any of the other singers, losing two big and difficult arias. She began lightly with the song of the Philistine woman, but her voice gained strength and firmness as she sang, and its lovely quality was heard to special advantage in "Let the Bright Seraphim" at the close.

Grace Munson has a rich and fine contralto, and she gave the airs allotted to Micah with beauty, breadth and dramatic power. Walter Robinson sang the tenor airs of the Israelitish messenger remarkably well. The only serious blemish on the performance was made by the trumpets, which struck false notes on several occasions.

### NEW BOOKS ON MUSICAL SUBJECTS

Among recent publications are several new books relating to music and musical history, the second volume of Berthold Litzmann's "Life of Clara Schumann" and the second volume, also, of "The Oxford History of Music," by Prof. Wooldridge.

Litzmann's "Clara Schumann," which is in reality a biography of both the Schumanns, is more replete with interesting details than any other Schumann biography as yet published. In this volume the author has made abundant use of the joint diary kept by them from the day of their marriage, and by this means is enabled to give a more intimate insight into their domestic and artistic relationship than has ever yet been available. Interesting and often amusing are the extracts from the diary, affording glimpses of contemporaneous musical lights through their eyes, but the dominant note is one of sadness for, though full justice is done to their happiness in each other, the portrayal of their struggles and worries and the haunting effect upon them both of the frequently recurring eclipses, physical and mental, that befell Robert, presaging the night that finally enveloped him, is so vivid as to be depressing.

"The Oxford History of Music" is an ably written work, and affords a vast amount of interesting information to those who wish to make a thorough study of the evolution of European music. Beginning in this volume with a demonstration of the complicated system of rotation used by mediaeval musicians, Prof. Wooldridge traces the gradual development of the art in the principal schools of distinctive character down to the time of Palestrina and Orlando di Lasso. A notable feature is the light he throws upon the Spanish school that flourished for a brief period at the end of the fifteenth and the beginning of the sixteenth century.

Florence May's "Life of Johannes Brahms" betrays the fault common to almost all biographies written by pupils of great men—the intensely subjective stand-

Renaud Plays in Montreal.

Montreal, April 8.—Emiliano Renaud, the pianist, gave a recital in Archambault's Music Hall April 5 and played a most interesting programme. Chopin, Schumann, Liszt, Tschaikowsky, Rubinstein, and his own "Valse Caprice" brought out the fine qualities of Renaud's technique and interpretative power. The number which called forth the greatest applause was the Chopin

point from which the work is conceived. This weakness is to a certain extent atoned for, however, by the vast amount of details given of Brahms's life. For that reason there is certainly a place for this book among English biographies of the great masters. Miss May calls attention to the fact that Brahms's Trio, op. 8, and the second Serenade for small orchestra were given for the first time in America, the former by Dr. Mason in 1855 and the serenade by the Philharmonic Society in 1862.

Rosa Newmarch has made an abridgment of Modest Tschaikowsky's laborious biography of his brother, "The Life and Letters of Peter Ilich Tschaikowsky." It is a welcome addition to works of this kind and throws many a sidelight on the disposition and character of the great Russian composer. Interesting is the account of his ideal friendship with the Frau von Meck, whom he saw but once in his life, though he carried on a correspondence with her for thirteen years. His frankly outspoken opinions of the old masters, as well as of contemporaneous composers, help one to a better understanding of his artistic ideals.

Still another woman figures among recent biographers—Annette Hullah, who is responsible for the "Life of Theodore Leschetizky," now being published in the "Living Masters of Music" series by the John Lane Co. After a sketch of his career the writer deals at length with his ideas of technique and piano playing generally, his way of teaching and his relationship with his pupils. An interesting picture of the personal side of the great Vienna pedagogue is also given.

Robert Haven Schauffler, who has contributed many articles on music to the "Outlook," has written a novel with a musical background, which will be published soon by Moffat, Yard & Co. The Chicago Orchestra figures prominently in it.

#### "The Rose Maiden" Sung.

Montreal, April 8.—Cowen's cantata "The Rose Maiden" was very creditably rendered last Monday in the hall of St. Andrew's Church, under the able direction of Frederick H. Blair. The soloists were Miss B. Kellert, soprano, pupil of Miss Moylan; Miss M. Starke, contralto; R. A. Diplock, tenor; J. D. Hazelton, barytone.

#### WOMEN'S ORCHESTRA CLOSES ITS SEASON

New York Society Gives Last Concert This Year in Mendelssohn Hall, Mme. Powell Assisting.

The Women's String Orchestra Society of New York closed its tenth season in Mendelssohn Hall, Thursday night, April 5, Mme. Alma Webster Powell, soprano, being the soloist.

Gowned in white, as usual, the young women instrumentalists grouped on the stage, made an effective picture. By their playing of an exacting programme they showed some noticeable advance in technical efficiency and in smoothness of ensemble

Of chief importance in the list of instrumental numbers was Glazounow's "Quartuor Slav" opus 26, while the more "popular" items were two numbers from the "Peer Gynt" suite of Grieg, the finale from a Haydn Quartette and a group of short pieces, one of which—an air from Gluck's "Armide"— was especially well played.

Mme. Powell's principal numbers were the Polonaise from "Mignon," and some songs by Eugenio di Pirrani, who played her accompaniments at the piano.

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## SOUTH ATLANTIC STATES MUSIC FESTIVAL PLANS

#### EMINENT SOLDISTS TO ASSIST IN SERIES OF CONCERTS

SPARTANBURG, S. C., April 11. - The Twelfth Annual Festival of the South Atlantic States, which will open here two weeks from to-day, promises to be the most important event of its kind ever held in the South. Musicians throughout this section of the country are arranging to attend the series of concerts, and the attendance



ARTHUR L. MANCHESTER, Conductor of the Converse College Choral Society, Which Will Sing at Festival.

bids fair to exceed the most optimistic expectations of those who are interested in the venture. The advance orders, before the seats were placed on sale, amounted to more than \$1,000. Since the opening of the sale, on March 19, the demands for seats have been unusually large.

Special arrangements have been completed with the railroads to provide for the transportation of visitors, and with the exception of the final choral rehearsals, under the direction of Arthur L. Manchester, all preparations are practically complete for the reception and entertainment of the

city's guests. The directors announce a number of new features which will add largely to the interest of the festival. The great success of last year has encouraged the management to take steps which they believe will result in the most attractive series of concerts ever given under the auspices of the Converse College Choral Society. The New York Symphony Orchestra, with Walter Damrosch directing will be an important factor in the presentation of the various programmes.

The soloists are Mme. Shotwell-Piper, soprano; Mme. Katharine Fisk and Marguerite Hall, contraltos; Ellison Van



INTERIOR VIEW OF CONVERSE COLLEGE HALL IN SPARTANBURG, S. C. Auditorium in Which Concerts of South Atlantic States Music Festival Will Be Held, April 25, 26, and 27.

Hoose and Kelley Cole, tenors; Francis Rogers, barytone; William Harper, basso; David Mannes, violinist; Leo Schulz, 'cellist; Clarence Eddy, organist; Mary Hart Law, pianiste, and Mrs. Warren Du Pre,

There will be a Wagner Night, a Lyric Night, an Artists' Night, and the usual

will have the opportunity, for the first time, of hearing the great pipe organ in the college auditorium as a solo instrument with full orchestral accompaniment.

On Lyric Night a beautiful, descriptive lyric work, "The Passing of Summer," by Rossitter G. Cole, an American composer, will be given by chorus, soloists and full



MME. KATHARINE FISK, Contralto Soloist at Spartanburg.

afternoon Symphony and Popular Concerts. On Wagner Night, the chorus will sing excerpts from "Lohengrin," "Tannhauser" and the "Meistersinger," and Mr. Damrosch will conduct representative orchestral and solo numbers from these operas. Those who attend the Festival this year

orchestra, and the Choral Society will sing, unaccompanied, some part songs which were sung by the Cecilia Society of Boston in one of its recent concerts. The afternoon concerts will be exceptionally inter-esting, and Artists' Night will bring a new artiste in Mme. Katharine Fisk, who has

### SPARTANBURG GETTING READY TO RECEIVE **BIG CROWDS**

sung in place of Nordica in London, Eng-

sung in place of Nordica in London, England, with great success.

The Festival as an institution entered upon a somewhat different era with the opening of its second decade. Dr. Peters retired from his position in the Converse faculty a year ago, and in seeking for his successor, the college had the exceptional fortune to obtain the allegiance of Professor Arthur L. Manchester, of Boston,



WILLIAM HARPER,

Principal Basso at Forthcoming Festival.

one of the most finished musical educators of the most finished musical educators of the country. As an editor of musical publications, twice president of the Music Teachers' National Association, until the present year the editor of the Association's official organ, and member of the committee appointed under the auspices of the New England Education League to forms. New England Education League to formulate a course of major elective music study for high schools, Mr. Manchester has already in his career made a brilliant name for himself, though still a young man scarcely at the prime of his power.

The college's handsome auditorium is a

The college's handsome auditorium is a considerable factor in the success of the Festival. Its 1,380 seats are disposed to such admirable effect that none can be called inferior. Other seats may be placed so as to make the capacity 2,000. The organ is a splendid creation. Few college organs in the country would rival it; for the heavy work of the chorus it proves entirely adequate. Externally it is a thing of tasteful beauty, and in tone it is as pure of tasteful beauty, and in tone it is as pure as it is powerful. With the chorus ranged in due array before the organ and the audience crowding the floor to the last sitting, the hall presents a scintillant picture. in itself a living complement to the social South, which it so eminently represents.

#### Tom Ward Will Conduct.

Syracuse, April 10.-Tom Ward, the popular associate conductor of the Syracuse Music Festival Association, has been engaged to conduct the music at Thousand Island Park, during July and August. Mr. Ward will have charge of the Sunday services in the Auditorium, and will give three or four important concerts during the

A chorus of 200 voices and a complete orchestra with prominent soloists will performer under Mr. Ward.

Dr. N. J. Elsenheimer, of the Cincinnati College of Music faculty, who leaves at the close of this season to fill an important position in a Chicago musical conservatory, was presented during the past week with a silver loving cup by the college choir, for whose extraordinary success he has been largely responsible for the past two seasons.

#### Series of Interesting Lectures.

KELLEY COLE,

Tenor Soloist at Festival

New York, there were seven special lectures and a students' recital last week. Thomas Tapper, Waldo S. Pratt, W. J. Henderson and Morris Loeb lectured in their respective courses, "Music as a Culture Study," "The History of Music," "The Development of Vocal Art" and "Acoustics." H. E. Krehbiel's topic was "The Brass Instruments of the Orchestra." Prof. Dickinson, of Oberlin College, spoke on "The Appreciation of Music," and Robert Foresman on "Meth-ods of Instruction in School Music."

Since her testimonial concert Mazie Homan has returned to her pianistic studies under Douglas Boxall at the Cincinnati Conservatory of Music. She will continue these until she takes passage for Europe in June. The expectation is that she will remain abroad for three years.

#### Paderewski's New Works.

At the Endowed Institute of Musical Art, Otto Floersheim writes to a friend in Salt Lake City, April 8.—The opera New York that "Paderewski, on his way from Leipsic to Paris, passed through Berlin, where he played for me his two new compositions, a piano sonata in E flat minor and a theme with variations and double fugue. Both are works of a superior order, more especially the sonata, which, in my estimation, is one of the grandest piano compositions that have been written since Brahms's op. 5 and Liszt's B minor

> After May 1st the following singers will compose the quartette at Lafayette Avenue Presbyterian Church, Buffalo, with George Bagnall as organist. Gertrude M. Lamb, soprano; Mrs. Greene, contralto; Alfred Wooler, tenor and choir director; William Wylie, basso.

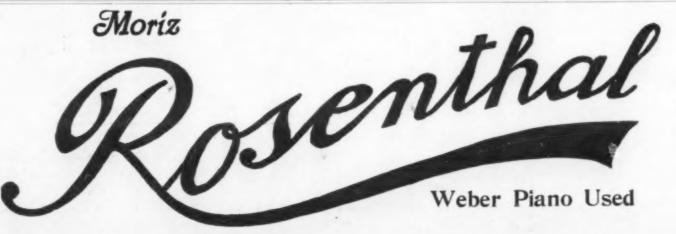
#### A Long Distance "Faust."

"Faust," played in Cheyenne, Wyoming, 600 miles away, was heard yesterday by long distance telephone in the convention of electricians in session here.

The National Opera Company was producing "Faust" in Cheyenne. The Rocky Mountain Telephone Company rigged up three large transmitters on the stage there and put three intensifiers in the hall here. The orchestra, the voices and even the applause could be distinctly heard.

J. Truman Wolcott, organist of the First Presbyterian Church of Detroit, has placed with a music publishing house of Philadelphia several of his manuscripts of church music, including "God Be With You." The other manuscripts are the anthems, "Abide With Me," "Not Far from the Gate," "When Our Work Is Ended" and "Wait-

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## WILL GIVE CONCERT OF OWN COMPOSITIONS

CHRISTIAAN KRIENS, DUTCH VIO-LINIST, PREPARING A NOVEL MUSICAL FUNCTION.

Assisted by Good Talent, He Will Be Heard at Carnegie Chamber Music Hall, New York City.

Christiaan Kriens, a well-known Dutch musician, violinist and composer, will give a concert at Carnegie Chamber Music Hall, New York City, on April 18, at which only his own compositions will be played. He will be assisted by Jeanne Ferenczy, contralto; Edmund Jahn, basso; Eleanor Foster Kriens, piano; Karl Grienauer, 'cello;



CHRISTIAAN KRIENS, Dutch Violinist and Composer.

John Hickey, clarinet; G. B. Van Santfoord, flute; Henry Pieschel, bassoon; Adolf Bertram, oboe; Josef Chernoff, horn. Among the patrons of the concert are Jonkheer Van Swinderen, the ambassador of Holland; John Rutger Planten, Consul-General of the Netherlands; David Bispham, Miss Mary Bookstaver, Major-General Frederick D. Grant, Mr. and Mrs. Olin D. Gray, Mr. and Mrs. Henry B. Newington, Miss Emma Thursby, Mr. and Mrs. Hubert Vos and Mrs. Henry Wallerstein.

The programme will consist of a violin concerto, with the orchestral score arranged for piano; a dramatic tone picture for basso and orchestra, with the orchestral part arranged for piano; two 'cello solos and a sextette for piano, flute, oboe, clarinet, bassoon and horn. The song portion of the programme will consist of seven offerings.

Mr. Kriens was born in Dresden of Holland-Dutch parents, his father being a renowned clarinet player and a musician at the court of the King of Saxony. Mr. Kriens himself began his musical studies at the age of five, and played in public for the first time a year later. He studied at the Royal Conservatory at The Hague, from which he was graduated, and received a gold medal, after playing his own violin concerto, piano concerto, and conducting his own symphony. In 1900 he played first vio-lin with the Berlin Symphony Orchestra, and on arriving in this country filled a similar position with the Philadelphia Symphony Orchestra. Last season Mr. Kriens was first violin in the orchestra of the Metropolitan Opera House.

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#### LAST MARUM CONCERT

String Quartette Closes Its Season in Cooper Union.

The Marum Quartette gave the last in its admirable series of concerts at Cooper Union, New York, April 5. With the assistance of Herman Epstein, pianist, and Herman Levy, first clarinetist of the Russian Symphony Orchestra, it presented a programme that comprised Brahms's A major piano quartette, an "intermezzo" and "humoresca" from a string quartette by Ippolitoff-Iwanow, and a clarinet quintette in A major by Mozart. The performance of the Ippolitoff-Iwanow "intermezzo" was perhaps the most finished and effective of the evening. The clarinet quintette by Mozart is music that could well be heard oftener, because of its intrinsic beauty and of the unusual combination of instruments. A nicer balance between the first violin and the clarinet would have improved its effect, but, in spite of this flaw in the ensemble, the number gave keen pleasure.

#### MISS GRAY'S DEBUT.

Makes First Public Appearance with Springfield Symphony Club.

Springfield, Mass., April 11. - The Springfield Symphony Club, under the direction of Emil Carl Janser, gave a concert here this evening in Court Square Theatre. Edith Moxon Gray, appearing as soloist, made her public debut on this occasion, and her performance of Saint-Saens's Concerto in G minor justified the many laudatory criticisms made by her friends.

The programme was the most difficult the club has yet undertaken. Beethoven's C major Symphony was given in a pleasing manner. All the numbers on the programme were effectively interpreted and warmly received.

#### DAYTON CHORAL CONCERT.

Orchestra and Soloist Assist Society in Presentation of Programme.

DAYTON, O., April 9.—The soloist at the second concert of the Dayton Choral Society and orchestra was U. A. Lemmon, tenor. Mrs. F. A. Funkhouser acted as accompanist.

The chorus, under the direction of W. L. Blumenschein, showed marked improvement over its previous efforts. Among its contributions to a most attractive programme were "Summer a-Coming in," of John Fornsete; Purcell's "Come, if You Dare;" Elgar's "My Love Dwelt in a Northern Land," and Smart's "Wake to the Hunting."

Besides singing solos with choral accompaniment, Mr. Lemmon gave an acceptable interpretation of a group of English songs.

#### "Stabat Mater" Sung.

Rossini's "Stabat Mater" was effectively sung at the Church of the Ascension, in New York, April 8. Charles Heinroth presided at the organ and the soloists were Mrs. McGuane, soprano; Margaret Keyes, contralto; John Young, tenor, and Grant Odell, barytone.

#### Miss Cartier Succeeds Pelletier.

MONTREAL, April o.-R. O. Pelletier, organist of St. James's Cathedral, who met with a serious accident recently, and will be unable to resume his functions before six or seven weeks, is being replaced by Miss Cartier. This fine organist is a pupil of Eugent Gigout, Paris, and was abroad during a number of years. Since her return from Europe, Miss Cartier has filled many important engagements in connection with the inauguration of new organs, her ability being recognized throughout the Province

#### Scenery Studio for Hammerstein.

Before sailing for Europe Oscar Hammerstein directed his scenic artist, Theodore Reisig, to procure a site for a studio on Long Island, near the city, where all the scenery to be used at the Manhattan Opera House may be painted and the properties manufactured. After a careful search, Mr. Reisig bought an acre of land at Laurel Hill, Queens, where a big studio fitted with every modern appliance for the construction and painting of scenery will be erected. Work will begin immediately.

Mother-"Nellie, why didn't you practice your piano lesson? I said I'd pay you 5 cents an hour for it."

Nellie-"Because Papa gives me 10 cents an hour for whirling around on the stool without making any noise.

## COLORATURE SOPRANO Concerts, Recitals, etc. Pupils

#### HUGH WILLIAMS DIES SUDDENLY

Barytone Singer, Stricken with Appendicitis, Fails to Recover from Operation.

It is with the deepest regret that MUSICAL AMERICA announces the death of Hugh Williams, the well-known barytone singer, whose recent accomplishments as an artist have been chronicled in these columns. Mr. Williams's death comes as a great shock to his many friends, as it was only within two weeks that he had been active in the work of his chosen profession. He was stricken with appendicitis and was operated upon at the Hahnemann Hospital in Brooklyn. His death followed last Sunday morning at 4 o'clock.

Mr. Williams had been the barytone

soloist at the Lafayette Avenue Presbyterian Church, in Brooklyn, and at the service Sunday night the Rev. Dr. Cleland B. McAfee, pastor of the church, paid a glowing tribute in honor of the young man's memory. A bank of flowers was placed where Mr. Williams had stood in the choir, and the reference made to him

in the pulpit was deeply impressive.

Mr. Williams's brother accompanied his body to Genesee, Wis., where the inter-ment was made. He had a voice of marked beauty, and a personality which won for him many close friends. Mr. Williams had been active in concert and oratorio work. His home in New York was at the Aberdeen, No. 17 West Thirty-second street.

#### FINISHES ITS SEASON.

#### Woman's Music Club of Columbus, O., Gives Enjoyable Function.

COLUMBUS, O., April 11.—The Cincinnati Symphony Orchestra, under Conductor Frank Van der Stucken, presented an enjoyable programme at the last concert of the Woman's Music Club for the present season last night at Memorial Hall. The programme contained Bach's Suite No. 3 in D major, Schumann's Symphony No. 1 in B flat, Sibelius's "The Swan of Tuonela," Van der Stucken's "Idylle," and Wagner's overture to "Tannhauser."

Mr. Van der Stucken's readings of these numbers were satisfactory in detail, and provided one of the most interesting concerts of the present local season.

#### Verdi's "Requiem" Well Sung.

PHILADELPHIA, April 9.—An excellent rendition of Verdi's "Requiem" was given in St. James's R. C. Church on Sunday afternoon, under the direction of Wassili Leps, the organist of the church. The soloists were Mrs. Marie Nassau, soprano; Mrs. Kathryn McGucken Leigo, alto; James A. Preston, tenor, and W. J. Ringeisen, basso. Clarence K. Bawden played the accompaniment and a chorus of mixed voices assisted. The whole rendition was noteworthy in every respect and was listened to by an overflowing congregation.

#### Programme of American Music.

MEMPHIS, TENN., April 9.—The concert programme arranged for Saturday's Beethoven afternoon was made up exclusively of American composers. Those in charge of the music were: Mrs. A. E. Cameron, Mrs. L. H. Weed and Mrs. Jessie Duke Richardson. The entertainment was the most delightful of the affairs given by the club, German, French and Russian afternoons having preceded this one. The programme included numbers of MacDowell, Briggs, Nevin, Dudley Buck, and Arthur

#### Mme. Eames as Armide.

St. Louis, April 10.—Mme. Emma Eames will appear next year in a revival of Gluck's Armide," playing the title role. Mme. Eames announces this in connection with her expressed intention to abandon the more conventional roles in which she has been appearing. She will probably give up Juliet and Marguerite for Armide and Tosca, with perhaps some further incursion into the modern Italian school.



Herman Teibler, a noted music critic of Munich, died on March 21 from apoplexy.

Ernest Masson, a professor of singing at the Paris Conservatory, died in that city

Otto Ewald, the former tenor singer and assistant opera director at the Hoftheater, Cassel, Germany, died March 17 in that recently, aged sixty.

Karoline Tellheim, who forty years ago was one of the most noted opera singers in Vienna, died in poverty in that city recently, aged sixty.

Mrs. Julia Houston West, once a famous soprano singer, died at Brattleboro, Vt., April 10. She was seventy-three years old. In Dr. Hale's church she was the highest salaried woman singer in Boston. In her late years she went insane, believing she was still singing before great crowds, as in 1869 and 1872, when she sang at the Peace Jubilees.

Mme. Cornelie Prielle, a singer and actress well known in Budapest, is dead at the age of eighty. Early in life she contracted the matrimonial habit, and continued it practically through all her life, surviving five husbands. In 1846 she married the noted Hungarian poet, Poetoefy. The actor, Szerdarhelyi, came next, but he was divorced in 1848. Next came a captain of the Hussars named Hidassy, and after she had divorced him, she remarried Szerdarhelyi. Her last husband was a litterateur named Rosznyay.

#### MIDDELSCHULTE'S RECITALS.

#### Organist Returns to Milwaukee After Being Heard in Pittsburg.

MILWAUKEE, April 9 .- Wilhelm Middelschulte, the eminent Chicago organist, identified with the Wisconsin Conservatory of Music in this city, and who was the soloist at the Thomas Orchestra concert Tuesday evening, has returned from Pittsburg, Pa., where he gave two organ recitals at Carnegie Music Hall.

Mr. Middelschulte was invited to Pittsburg expressly to give these recitals, and his programmes there were delightful for their catholicity. They embraced numbers from both the German and French schools, and included several of the organist's own compositions; for Mr. Middelschulte, in addition to his numerous engagements as concert organist and instructor, has been a prolific writer. At the concert Tuesday he played his concerto, A minor.

Charles Heinroth, organist of the Church of the Ascension, in New York, gave an enjoyable recital in Briarcliff Congregational Church, Briarcliff Manor, N. Y., on April 5, when he was assisted by Elizabeth Fudor, soprano, and Asa Howard Geeding,

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## GANZ AND PAUR IN TWO-PIANO RECITAL

NOTED PIANISTS CHARM CHICAGO AUDIENCE BY BRILLIANCY OF THEIR PLAYING.

Liszt's "Concerto Pathetique" and Works of Schumann, Reinecke, Chopin and Arenski Performed Flawlessly.

CHICAGO, April 9.—A strikingly artistic novelty in the matter of pianoforte music was the two-piano concert given Sunday afternoon in the Music Hall by Rudolph Ganz and Emil Paur. This event had distinction in two degrees, as it marked the last appearance of Mr. Ganz prior to his departure for Europe, and the first appearance of Mr. Paur in ensemble work.

The programme was choice, and exceedingly well arranged, including the Liszt "Concerto Pathetique," the Schumann Variation in B flat, the Reinecke improvisation on a "Manfred" theme, the Rondo of Chopin, and a Valse and a Polonaise by Arenski. The work throughout was of the most artistic character, as both players felt the importance of the situation and played con amore, each player supplementing the work of the other. At this late time it is hardly necessary to consider the work of Rudolph Ganz, whose beauty of tone, repose of manner, and technical power are well known. As for Emil Paur, he is a master of the keyboard mechanically, as well as being a powerful and poetic interpreter of music.

The Liszt Concerto and the Schumann Variations both showed the weight and authority of these distinguished players. Even the Rondo of Chopin had a fictitious value through their interpretation.

#### GRIENAUER AT SYRACUSE.

#### Plays Splendidly at Concert with Miss Pile, Southern Pianiste.

SYRACUSE, April 10.—At the concert in the artist series at Crouse Hall last Friday night, Wynni Pile, a young pianiste from the South, and Karl Grienauer, the 'cellist, an old friend here, were introduced. Miss Pile has just returned from Vienna, where she has studied, and her programme brought forth attainments of an unusually high or-

Mr. Grienauer, who was heard here at the Liederkranz concert, repeated the previous success he scored, and his offerings were marked by an entirely satisfactory interpretation. Both his tone and execution were of a character to make his performances highly enjoyable.

#### Organists' Club Ends Season.

PHILADELPHIA, April 10.—The American Organ Players' Club closed its 1905-1906 season on Saturday. The final recital was given in the Arch Street Presbyterian Church by Laura A. Wood, assisted by Edith Wood, violiniste, and Helen Birkmire, contralto. The last named sang Allitsen's "Like as the Hart" with good effect, and the young violiniste played the beautiful Godard "Adagio Pathetique." Rheinberger's Sonata in D minor and two movements of Widor's Fourth Symphony were among the organ numbers.

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ELIZA BETH

### DR. FLORENCE ZIEGFELD AND HIS FORTY YEARS OF WORK

NOTED INSTRUCTOR WHOSE LIFE HAS BEEN DEVOTED TO THE CAUSE OF MUSIC

CHICAGO, April 11.-Almost half a century ago Dr. Florence Ziegfeld, coming from the pervading musical atmosphere of the Old World, first set foot in Chicago, then a small city of less than 200,000 inhabitants. Chicago was then a "business" town and nothing else. In this cold dollars and cents atmosphere Dr. Ziegfeld anchored himself, and in 1867 resolutely laid the foundation of what has become one of the greatest and most representative institutions in existence.

Dr. Ziegfeld is a native of Germany. He was born in Jever in the Grand Duchy of Oldenberg. His father occupied an official position at the Royal Court. In his sixth year he began the study of music. He studied with and later became the personal friend of such masters as Moscheles, Palidy, Papperitz, Wenzel, Richter and David. He also enjoyed a close and long standing friendship with Liszt and Wagner and other great musicians of the day.

Coming to America when a young man, Dr. Ziegfeld became one of the pioneers in the movement to give this country a distinctly musical standing. He at once established the Chicago Musical College. Every year he goes abroad, mingles with the masters of Europe, seeks out such instructors and artists as seem likely to prove beneficial to the thousands of students in America who look to him for their musical education and advancement, and brings them back to add to the always efficient faculty of the Chicago Musical College.

Two years ago his indefatigable efforts in the interest of his chosen art were rewarded by the French Government, which decorated him with the Cross of the Legion of Honor. It was Dr. Ziegfeld who made the selection of artists for the Peace Jubilee in Boston, resulting in the visit to this



DR. FLORENCE ZIEGFELD, Noted Musician and Founder of the Chicago College of Music.

country of Abt, Strauss, Bendel and

Peschka-Leutner.
The Chicago Musical College, now in its fortieth year, enrolls approximately 4,000 pupils annually, and the crowning ambition of Dr. Ziegfeld's life is soon to be realized.
A new building, costing half a million dollars, and located on Michigan Boulevard, the Fifth avenue of Chicago, is to be erected next Summer and will be ready for occu-pancy in the Fall. The building will be devoted exclusively to purposes of the college, and in addition to many other remarkable features, will contain a theatre, which is to bear the name of "The Ziegfeld."

#### END BROOKLYN SERIES.

#### Kneisel Quartette Gives Its Last Concert in Association Hall.

Neither the rain nor the confusion of dates that caused a postponement of an agreeable event for more than two months, had much effect on the attendance, and certainly none on the enthusiasm which was shown, when the Kneisel Quartette closed its season at Association Hall, Brooklyn, April 9. The programme was changed in some respects, but whatever this admirable little band elects to play will be well played and worth hearing, for rarely are such sonority, smoothness, evenness and balance of tone obtained in so small an organization.

The programme contained Beethoven's Quartette in G, three Bach numbers and Smetana's Quartette in E minor.

#### Norway and America Exchange.

MINNEAPOLIS, April 10.—Harry Randall, of this city, has arranged to take the St. Olaf's College brass band to Norway for a Summer tour. It will sail June 21 on the "Oscar II" and will give twenty-five concerts in Norway, beginning July 4 in Christiania. It will make one appearance in Copenhagen. Melius Christianson, a Leipsic graduate, will conduct the band. Per contra, a chorus of fifty-six male voices from the Stockholm Y. M. C. A. will visit America, under the leadership of Hugo Lindquist, a Stockholm musician.

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#### MRS. MAINZER'S MUSICALE.

#### Amateur Singer Gives an Interesting Entertainment.

Mrs. Robert H. Mainzer, who is a talented amateur singer, gave a musicale April 10, at the studio of Karl Breneman, No. 15 West Sixty-seventh street, New York, when she gave an interesting programme of songs by Mrs. H. H. A. Beach, Horatio Parker, Alexander von Fielitz, Chaminade, Goring Thomas, Reynaldo Hahn and other song writers, and arias from "Il Trovatore" and "Sonnambula." H. L. Brainerd

and Karl Breneman were at the piano.

Among those invited were Mr. and Mrs.
Russell E. Prentiss, Mr. and Mrs. Charles
R. Bangs, Mr. and Mrs. Kiliaen Van Rensselaer, Jr., Mrs. J. Alfred Lomax, Mr. and Mrs. J. De Jara Almonte, Esther Tomlinson, Clarence P. Wyckoff, Mr. and Mrs. Oscar L. Richard, Mr. and Mrs. Mortimer L. Schiff, Mr. and Mrs. D. V. B. Hegeman and Mary Luppen.

Mme. Tealdi Rehearsing Operas.

New Haven, April 11.—Madame Tealdi is preparing for one or two operatic recitals to be given in the late Spring. The New Haven Operatic Club, which she directs, and the artists' classes composed of her advanced pupils have been hard at work on the first, third and fifth acts of "Faust," which will be given in English, and on Balfe's "Bohemian Girl." The fourth act of "Il Trovatore," given with such success last year, will be repeated.

## FRANCK'S "PSYCHE" **HEARD IN BOSTON**

**EXQUISITE TONAL POEM SUPERBLY** PLAYED UNDER GERICKE'S MASTER BATON.

Orchestra Does Fine Work in Portraying Most Spiritual of French Composer's Works.

Boston, April 9.—The Boston Symphony Orchestra at its Friday concert performed two excerpts from Cesar Franck's "Psyche," bringing to light one of the most intimately characteristic and expressive of all Franck's music that has found its place in the local Symphony concert. Originally, Franck wrote the tone poem for orchestra and choir "of invisible beings," that sing in few words at some turning point in the mystical drama, and it was so performed before his death. Ten years afterwards four fragments were republished as an orchestral suite, with the one choral song in

It begins with the slumber of Psyche, then the zephyrs bear her to the gardens of Eros. The third movement takes title from those gardens, and the fourth, Psyche and Eros, portray the happiness of the lovers. The final fragment of this work was played here last December, for the first time, with Mr. D'Indy conducting. Mr. Gericke repeated it and played the third excerpt, "The Garden of Eros," as well.

Throughout, the music is summoning the intangible and spiritual things that no other art may lure so poignantly. It is exquisitely delicate and sensitive music. The melodies rise and fall, enlace and separate, in gentle and tremulous undulations.

#### A NEGRO CHORAL CLUB.

#### S. Coleridge Taylor Society of Washington Will Sing in Philadelphia.

PHILADELPHIA, April 10.—The S. Coleridge Taylor Choral Society of Washington will present the cantata, "Hiawatha," at the Academy of Music on the evening of April 19. This negro society numbers 175 voices, and has sung with excellent results in other cities. The performance will be given under the direction of John T. Layton, the soloists being Lola Johnson, soprano; Sidley W. Woodward, tenor, and Harry T.

Burleigh, barytone.

The Coleridge Taylor Choral Society was organized some four years ago, and is said to be composed of a number of exceptionally fine voices, especially the bass choir. The director, Mr. Layton, has been a teacher of music in the public schools of Washington for the last twenty-one years, for more than half of which he has had charge of the Colored High School.

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NEW YORK, SATURDAY, APRIL 14, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Secretary Bonaparte of the Navy, who was asked to offer a prize for a new National hymn, declined on the double plea that he was too ignorant of music to condemn the songs now in use, and that he did not believe a National hymn could ever be popular unless connected with some great event in history. Mr. Bonaparte spoke the truth in the latter part of his remarks, for National songs are born, not made. "Die Wacht am Rhein" was the result of a great National movement for the unity of Germany, and the "Marseillaise" for freedom. Of our own songs, "America" is set to the same air as the German and English hymns, and "The Star-Spangled Banner" is so cumbersome and long as to be almost unsingable. We have nothing else which can be construed into a National hymn, and, as there is small likelihood that there will be any great crisis in the history of the nation, so there is little chance that the new National hymn will see the light of day for some time to come.

#### THE NEED OF MONEY.

In a recent issue of "The British-Australasian," Ada Crossley, the famous British contralto, advises that those who go to London to make a name as singers, should do so with funds to keep them for at least three years. Miss Crossley's advice may be applicable to young or unknown musicians in Britain. Recognition in the field of music, as well as in any other line of endeavor, means a hard battle, a struggle in which the fittest will survive, unless the less fitted have sufficient funds to outlast the best and know how to advertise themselves.

Miss Crossley's advice is, however, just a trifle inclined to exaggeration. The world, though more material than ever, is yet much more ready to acknowledge genius than it was even ten years ago. Let a talented man or woman appeal to the public for recognition, and it will come. The slow and seemingly hopeless struggles of the days gone by are happily past. It is true that now-a-days competition is much keener and the struggle for honors greater; but,

nevertheless, the great mass of the public stands ready to recognize and support talent and genius when such are presented to them in their proper form.

MUSICAL AMERICA knows of an instance in which a really talented foreign pianist came to this country unheralded and practically moneyless. He had neither friends nor acquaintances here, but he had lots of pluck and common sense. He went to a prominent piano house, first of all, and asked permission to play for a member of the firm. The latter realized at once that the player had undoubted talent, and then and there made a contract with him by which he will give a series of concerts and recitals next season. Another case is that of Mme. Rappold, who was a concert singer of local reputation in Brooklyn, when Heinrich Conried heard her sing. She was engaged on the spot, and fully justified his selection by making an undoubted success at the Metropolitan Opera House.

It is the old story of opportunity knocking at one's door—money is useful and necessary for the musician as well as for everybody else, but it is not all. If the musician will but open the door when opportunity knocks, Miss Crossley's three years of financial servitude will be materially lessened, provided, of course, that the necessary talent or genius be present.

#### A CONFESSION OF FAITH.

A recent issue of a certain musical sheet contains the following confession of faith:

"James Huneker has dashed off another interesting book of what may be called his cycle, this one named 'Visionaries,' and it would be a pleasure to review it, but the publishers do not advertise in these columns, and the ethics of this paper do not permit the sale through its pages of merchandise at the expense of its advertisers. That has been one of the standard rules of this paper, viz., not to utilize the money received from advertisers to push the merchandise of non-advertisers, and the rule is accepted in the general conduct of all the large daily papers the world over. It is an honest rule, and, if carried to its logical finale, it would have, as in the past, prevented disagreeable conjunctures, as it must prevent them when it is adhered to.

It is not often that any publication will so deliberately label itself "For Sale" as in this instance. Leaving aside the execrable English in the above quotation, it is a true index of the commercial spirit controlling the publication in question. Not only are its arguments utterly fallacious and its socalled logic absolutely wrong, but it shows clearly how its reading matter may be bought. Mr. Huneker stands very high indeed among critics and writers on musical subjects. He is an international figure in both fields of endeavor, and for that reason alone his book should have been reviewed impartially and honestly. The mere fact that the publishers of the book do not advertise in the sheet proves that they realize its standing among musicians.

Decent journalism does not sell its reading matter. In order to maintain the independence so necessary, a newspaperwhether it be daily or weekly-must be honest, fearless and conscientious. If the policy indicated in the quotation were to be followed to its logical conclusion, every musician who did not advertise in Musical AMERICA would have to be ignored. In other words, great artists like Sembrich, Caruso, Bonci, Paderewski, Safonoff, and a host of others, could not be mentioned, simply because it would be a so-called injustice to the advertisers. This is utter rot on the face of it, and proves conclusively that the sheet which follows these lines is not a musical paper, but an advertising circular, whose value to those who are foolish enough to advertise in it for various reasons, is nil. Everyone familiar with the situation in the musical world must realize now the commercial morals of this strictly commercial sheet.

MUSICAL AMERICA can say honestly that it has done well by every musician deserving praise. When it has had occasion to criticise, it has done so in a gentle spirit, knowing the difficulties with which all of us have to strive. It has never ground its axe, for it has none to grind; it has never refused to notice non-advertisers, and it has never sacrificed its advertisers for non-

advertisers. It has been and will be independent, and it has been and will be too honest to sell its reading columns for cash or for advertising.

#### AN INTERESTING CONDITION.

To the student of things musical, the question of why five thousand persons crowded into the Hippodrome last Sunday to hear Sousa and his band play popular and classic music, while it is difficult sometimes to get a handful of persons into Mendelssohn or Carnegie Hall, must be an interesting one. Musicians and critics are unanimous in declaring that the compositions of Brahms, Beethoven and Strauss, Tschaikowsky, and other composers of this class, are the right sort of music, yet the popular verdict seems to be in favor of "El Capitan," "The Stars and Stripes Forever," and excerpts from lighter operas, such as "Robin Hood" and "Mlle. Modiste." An analysis of what is known as "popular music" indicates one of the reasons why it is popular. There is a swing and stir to the "El Capitan" march which is missing from a Brahms concerto. Of course, the latter is more scholarly, of a far greater value to the musician and to the real music lover. But the march or the waltz has also its value. We cannot be serious forever, even in music; human nature demands relaxation, and popular music furnishes this in contrast to the compositions of the masters.

Leaving aside the ethical side of the question entirely, the mere fact that the great mass of the public prefers light music should furnish a useful hint to many of our instrumental and vocal soloists. Would it not be advisable if they catered somewhat to the demand of the public? When Lhevinne played a transcription of "The Blue Danube" waltzes at one of his recitals, his audience cheered him to the echo; when he played a Beethoven sonata, they sat in silence and greeted the finish with perfunctory applause. When Mme. Sembrich at her recital sang a trifle containing melody, it evoked more applause than the most florid aria from one of the

In view of all this, why do not our public performers inject a little of what the public wants into their programmes? Their musicianly standing would certainly not be affected by it, and the financial returns would show decided improvement. Some day, some musical iconoclast will offer this sort of mixed programme, and then, while the critics will be more or less horrified, the performer will undoubtedly gain in popularity. The experiment is worth the trying.

The rumor that Arthur Nikisch has decided to take up his residence in this country, and that he is negotiating with the Boston Symphony Orchestra management, would be good news, indeed, were it true. Mr. Nikisch is well known in musical circles in this country as an exceptionally fine musician and conductor. During the time he served as conductor of the Boston Symphony Orchestra he did his duty thoroughly and intelligently, the only criticism made in Boston being that he was a trifle too cold. Since those days, however, he has broadened much, and those who have been present when he has conducted the Berlin Philharmonic Orchestra, declare that he ranks as one of the first conductors in Europe.

It is by additions of this sort to the musical forces of America that we gain the respect of the other side of the world, and that we strengthen our own position musically. Leaving aside Victor Herbert, who is Irish by birth, though American by everything else, and Walter Damrosch, we have no great orchestral conductors. Why this should be so is not clear, for certainly there is every opportunity here for the development of a leader of musicians. We are rapidly approaching a time when we will be able to produce a conductor who will be the equal of any abroad; but, in order to do so, the financial and social interests controlling our great orchestras must give the young talent an opportunity to be heard.

#### PERSONALITIES.



MME. LILLIE LEHMANN,
Whom Paris Acclaimed at a Recent
Concert.

Lehmann.—Lilli Lehmann, the famous soprano, has recently been singing with success in Paris, where, at the same time she introduced her niece, Hedwig Helbig, of Leipsic. She does little teaching personally, her only pupils at present being Geraldine Farrar and another American girl, Wilma Willembucher, of Washington.

Butt.—Mme. Clara Butt, the great English singer, will visit Australia next year.

Kirkby-Lunn.—Mme. Kirkby-Lunn has been engaged to sing at the Royal Opera at Budapest.

Elgar.—Sir Edward Elgar and Lady Elgar sailed from Liverpool for New York on the "Cedric," April 5.

Joachim.—Joseph Joachim will celebrate his seventy-fifth birthday on June 8. He has been in public life just sixty-eight years.

Bateman,—Alys Bateman, the English soprano, will leave London at the end of this month for a six weeks' tour of Canada.

Sarasate.—Pablo de Sarasate, the

Spanish violinist, is to make a threemonths' tour of England as a rival to Ysaye.

Coerne.—Louis Coerne's opera, "Zenobic" which was produced in Party.

bia," which was produced in Bremen last December, is now being rehearsed for performance in Antwerp.

D'Albert.—"Flauto Salo," Eugen D'Albert's opera, has been interdicted by the censor in Berlin, on the plea that its hero was a musical prototype of Frederick the Great.

Richter.—Dr. Hans Richter, who celebrated his sixty-third birthday on April 4, is in Hungary for a short holiday. He will return at the end of this month to begin rehearsals for the Covent Garden Opera.

Stavenhagen. — Bernhard Stavenhagen has been ill from congestion of the lungs, and in consequence has canceled engagements in Moscow, Vienna, Budapest, and other cities. At present he is recuperating in San Remo.

Leoncavallo.—Sardou has written a libretto entitled "The Youth of Figaro," which Leoncavallo will set to music. "Gerolamo Savonarola" and "Cæsar Borgia" are the names of two operas which the composer has near completion.

Lemare.—Edwin H. Lemare, the celebrated English organist, recently arrived in New York on his way to Australia and New Zealand, where he will give a series of organ recitals. Mr. Lemare was for a short time the musical director of the Carnegie Institute, Pittsburg.

Nordica.—Mme. Nordica returned to New York last week from a short Southern concert tour, during which her appearances were invariably marked by large audiences. She began her regular Spring concert season on April 11, and will visit all of the principal cities between New York and Oklahoma City.

Witherspoon.—The remainder of Herbert Witherspoon's busy season is taken up with concerts in Philadelphia, Troy, Baltimore, Providence, New York, Hamilton, Ont., and Cincinnati. Mr. Witherspoon will sail for England on June 2, opening his season there in Bechstein Hall, London, on June 19. He will sing in England during September and October, returning to America November 1.

## GERMAN SINGERS WILL HOLD FIRST FESTIVAL

SIX IMPORTANT SOCIETIES TO COMBINE IN CARNEGIE HALL CONCERT.

Chorus and Orchestra of Eighty Men to Be Under the Direction of Carl Hein-Anita Rio, August Fraemcke and Emil Fischer, the Soloists.

An announcement of considerable interest to the German singers in New York City and vicinage is the preliminary notice of the First German Music Festival to be held in Carnegie Hall on Sunday evening, April 29. Six societies will be represented with big delegations in the chorus, which sings under the direction of Carl Hein, of the New York German Conservatory of Music, at No. 23 West Forty-second street, New York.

That the festival will be important so far as its standard of music is concerned, is assured in the list of soloists scheduled to take part. Mme. Anita Rio, the wellknown soprano, who returns from a highly successful concert tour, and who will figure prominently in many of the Spring festivals, will be heard on this occasion. August Fraemcke, Mr. Hein's associate in the directorship of the New York German Conservatory, will contribute piano solos and Emil Fischer, basso, well known to New York concertgoers, will also be one of the

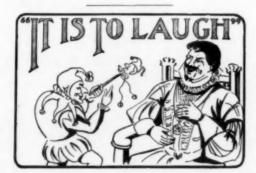
An orchestra of eighty men will assist in the presentation of the programme. The societies which are rehearsing for the festival and which will join in the big chorus, are the Harmonie, of Newark; the Franz Schubert Maennerchor of New York; the Liederkranz of Elizabeth, N. J.; the Mozart Verein of New York; the Concordia of Brooklyn, and the Einigkeit of Stapleton.

#### WILL SING AT BENEFIT.

#### David Bispham and Paul Dufault to Appear at New York Concert.

The management of the Belasco Theatre announces a benefit performance in aid of the poor of New York to be held at the theatre on April 17. The proceeds of the performance will be sent to the New York Association for Improving the Condition of the Poor, of which R. Fulton Cutting is

Besides a number of well-known actors who have agreed to participate in the performance, David Bispham, barytone, and Paul Dufault, tenor, will contribute selec-



Ma: "Gracious! What's the matter with

the baby?"
Pa: "Oh, he bumped his head against

one of the pedals of the piano. Ma: "Poor little dear! Perhaps he's se-

riously hurt."

Pa: "Oh, I guess not. It was the soft pedal he struck."—Philadelphia "Press."

The Infant Prodigy has reached the middle of an exceedingly difficult pianoforte solo, and one of those dramatic pauses of which the celebrated composer is so fond has occurred.

Kindly, but Undiscerning Old Lady-"Play something you know, dearie."-London "Punch."

"How long did it take you to write the libretto of that comic opera?" asked the

admiring friend. "Thirty minutes," answered the famous humorist, "and it wouldn't have taken that long, only I had to go around the corner to the drug store to get an almanac."—"Courier-Journal."

"Why do you prefer professional singers

and elocutionists to amateurs? "Because," answered the disagreeable person, "professionals never take you un-awares."—Washington "Star."

#### WILL TAKE PLACE OF JANET SPENCER

Alice Sovereign, Pittsburg Contralto, Engaged as Soloist in New York Church.

PITTSBURG, April 9.—Alice Sovereign, who has been Pittsburg's leading contralto, has accepted a similar position with the Central Congregational Church of New York and begins her contract there May 1,



ALICE SOVEREIGN, Who Has Been Selected to Take Janet Spencer's Place.

succeeding Janet Spencer, who goes abroad. Miss Sovereign is not a stranger in New York by any means, having sung for three years at the Madison Avenue Methodist Church and prior to that at the Pilgrims' Congregational Church in New York, coming to Pittsburg from the former church. She intends to engage in concert work.

Miss Sovereign was educated at the Oberlin Conservatory of Music, Oberlin, O., and was also a pupil of Madame H. Eddy and L. A. Torena, of Chicago, and Mr. and Mrs. Theo Toedt, Arthur Mees and Isadore Luckstone, of New York. Her home is at Rockford, Ill. During her stay in this city she was contralto soloist at the First Presbyterian Church, a wealthy congregation, and received the highest price paid to any contralto in this city.

#### POLLOCK'S EVENING OF SONG.

#### Pupil of Jean de Reszke Entertains San Francisco Audience.

SAN FRANCISCO, April 9.—Frank Pollock, the American tenor, entertained a large audience, Friday night, in the Maple Room of the Palace Hotel. Mr. Pollock has been for some weeks in Southern California with his wife as the guests of the family of ex-Senator John P. Jones.

Mr. Pollock carried his gift to the operatic stage through the urgent advice of Mme. Sembrich. When Jean de Reszke heard him he insisted that he should be his pupil, and so his career began. In Italy, in Sweden and at the Opera Comique in Paris Mr. Pollock has scored one success after another. His appearance in "an even-ing of song" in this city proved to be a musical event of the greatest interest.

#### CLOSES ITS SEASON.

#### Minneapolis Apollo Club Gives Fine Programme at Last Concert.

MINNEAPOLIS, April 10.—The Apollo Club closed its present season April 3 with a programme of particularly attractive features. The chief ensemble number was "The Feast of the Holy Grail" from "Parsifal." Freda Stender, of New York, was the soprano soloist, and among her numbers were two groups of songs, including the familiar Mozart aria "Voi che Sapete" and Schubert's delightful "To Sylvia."

Thaddeus Rich, one of the newer violinists, made a distinctly favorable impression with his performance of Wieniawski's Concerto in D minor, No. 2. Emma Sowers was the pianiste, her offering being Liszt's "Twelfth Rhapsodie."

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### THE WEBER PIANO COMPANY

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## WHAT THE GOSSIPS SAY

A few weeks ago the tenant of a villa in the outskirts of Hamburg was roused from his slumbers by strains of exquisite music which proceeded from an adjoining sitting-room. Going to the door of the room she saw a ragged, disreputable man seated at the piano, playing Handel's "Messiah" with remarkable skill. Other pieces followed, all played with a mastery and feeling which held the unseen auditor spell-bound, until suddenly the man broke off with a shrill discord, and, throwing himself across the piano burst into bitter

When the owner entered the room the musician started in alarm and attempted Finding this imp escape confessed that he had entered the house with felonious intent, but, seeing the piano, on which he was in happier days a professional performer, he could not resist the temptation of reviving old memories until his feelings had finally overcome him.

Andreas Dippel dashed into New York the other day from some outlying place to have an operation performed on his nose between performances of the opera company. His doctor declares that it will have such wonderful results that no audience will be able to tell whether an Italian or German tenor is singing. M. Dippel formerly recognized a difference. When the name of Caruso was accidentally put on the programme for his, Mr. Conried asked Dippel if he wanted an explanation made before the performance

began.
"Oh, never mind," the tenor said. "The people will know the difference when they see me. If they don't know then, they certainly will when they hear me.

"I thought New York had about reached the limit on eleemosynary institutions when I heard of its bird hospital," said a Western man who finds something fresh to marvel about every time he comes to town. "But I found something that beats it—a hospital for broken voices. And it is exactly what

its name indicates, too. Its instructors do not accept for training a single voice that is sound, but instead they take voices in all stages of decrepitude - voices that are strained, voices that are cracked, voices that have been mistrained or misused and voices that for some reason or other have disappeared. The managers make all sorts of claims as to the cures they effect, and the neighbors for a block around will give evidence as to the thoroughness of the treatment, for the strange noises, the weird vocal gymnastics that emanate from that house at all hours of the day and night beat anything in the noise line that I ever heard before.

An amusing anecdote concerning Professor Paine of Harvard was told by Orton Bradley in London the other day in course of a lecture on American composers. Paine once left his wife in their box at a theatre. Getting a prescription filled at a pharmacy, he absent-mindedly took a car for home. His wife, following in a carriage, found him in his library in dressing-gown and slippers. He did not clear the atmosphere when he abstractedly asked her, "Where have you been?"

Reginald de Koven had entered a New York cafe one afternoon and ordered his luncheon, when he noticed that the waiter was lingering, as if to say something.
"Well, what is it?" asked the composer,

looking up from his paper.
"Beg pardon, sir," said the garcon; "but

do you remember me?"

"Can't say that I do."
"Well, sir, I used to sing in one of your

companies.' "Oh, yes," responded de Koven, after a survey of the waiter's countenance. member now. You had a part in 'Foxy

'Yes, sir. I suppose, sir, you're surprised to see me now as a waiter.

"Not at all," replied de Koven; "I heard you sing."

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## DE LARA WRITING NEW OPERA FOR MME. CALVE

COMPOSER OF "SANGA" AND "MES-SALINA" AT WORK ON THEME SUGGESTED BY DIVA.

Subject Still a Mystery, but Rumor Hints That Cleopatra May Be the Central Figure.

LONDON, April 10.-Mme. Calve's secret is out. The day she sailed from New York she announced that she would probably appear there next season in a new opera, written especially for her. She declined to mention the name of the conductor or the theme of the opera.

The composer is Isadore Cohn, better known to the musical world as Isadore de Lara, whose opera "Sanga" was produced at Nice recently with considerable success. His other opera, "Messalina," which was heard at Covent Garden several years ago, has been produced at Lille, France, with

Mr. De Lara is at present in Paris working on the score, which is to be delivered August 1. The subject of the opera, which was suggested by Mme. Calve, is as yet a mystery, but it has been said that Cleopatra may be the central figure. At which opera house in New York City the new opera will be produced is not known.

#### WHY PATTI REFUSES TO SING IN ROME

No Concert Hall in That City Large Enough to Hold Audience That Would Pay Her Sufficiently.

Rome, April 10.-Mme. Adelina Patti is a guest at the Quirinal Hotel here. When asked by Gino Monaldi, editor of the "Giornale di Roma," if she would give a recital in Rome, the famous singer replied that there was not in the city a concert hall large enough to hold an audience of 2,000 or 3,000, and it would require at least that number of hearers to make her appearance worth while.

She explained that she had been guaranteed a considerable amount to sing in a concert in Paris in the near future.

Commenting on Italian opera and singers, Mme. Patti declared that the vocal artists were, as a class, lacking in their method of breathing and delivery of tone.

"And then," she went on to say, "they are too obliging. They are too quick in answering encores, never considering the risk they run in the abuse of their voices, nor the effect which such action may have on their futures. For my own part, I have never consented to repeat a song.

#### TO HEAR MISS CUNNINGHAM.

Fine Singer Signs Contract to Appear in the United States.

London, April 9.—"Another capture by America" is the regretful heading of the published announcement here that Marta Cunningham has been tempted away by an offer for the next season of opera in New York. It is not revealed who has secured her, but it is probable that the offer did not come from either Conried or Hammerstein, for she is adapted to light opera.

A cultured singer with a voice of range, power and sweetness, Miss Cunningham has two special qualities—a sense of color in her vocal expression and an admirable diction-which make for distinction. Recently she was a vocalist at the Garde Republicaine concerts here and later gave a recital with the distinguished violinist Franz Kreisler.

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## THE TRUTH ABOUT BERLIN

The following is a letter received from Berlin from an American studying there at present. It tells the truth of conditions prevailing there, and will be of undoubted benefit to any one contemplating work in the German capital:

"One of the surprises in store for the American music student who goes to Berlin to pursue his studies is the inferior quality of most of the teaching done there. He generally leaves home with one particular teacher in view, and is wont to quiet any little misgivings that may arise regarding the possible results of work with that teacher, with the reflection that if he is not satisfactory there are many other good ones to choose from when once one is on the ground. But when he has been on the ground for some time he finds that it is a question of avoiding rather than choosing, for there are many to avoid but few to choose. "Made in Germany" is no guarantee of excellence, so far as music teaching is concerned. The names of the "few to choose" are synonymous with excellent work and results, and more than justify the student's expenditure of time and money, but many of our students are too limited financially to avail themselves of such instruction, and have to entrust themselves for a time, at least, to mediocre

'If he has gone over before his ideas are well formed he finds himself without anchor in the midst of the many conflicting elements he there encounters, the result being that he is buffeted about from pillar to post and post to pillar by every breath of outside criticism, until a considerable fraction of the time allotted him there has been frittered away in profitless attempts to find a suitable teacher to shape his destiny. The better equipped technically and the more rounded-off artistically he is, and the broader musical knowledge and understanding he possesses before he goes abroad, the better is he qualified to discriminate intelligently, absorbing the good and rejecting the gross.

"For the average student the most important feature of life in Berlin is, as has been so often dilated upon, the broadening education he derives from the musical atmosphere there. This opens up to him vistas of musical lore and literature with which he is absolutely unacquainted, or acquainted only in the most superficial manner. Incidentally, he discovers that all this is as familiar to the average German as his Goethe or the history of his country,a discovery which produces a rather rude shock and, if his head is not hopelessly enlarged (it is safe to say that all music students land in Germany with that part of their anatomy decidedly abnormal, only varying in degree), makes him very humble in his own estimation and prompts introspection, with the result that his self-confidence is sadly impaired. This proves, however, a blessing in disguise as it gives him a new impetus to work.

The most brilliant lights in the piano teaching field are Madame Carreno and Leopold Godowsky. Carreno has evolved such natural, common-sense principles in teaching, she has such large ideas on all things musical, and she evinces such genuine interest in each individual pupil-an advantage not to be underestimated—that she has won an enviable popularity in this capacity. Godowsky, who since leaving hands, he find Chicago to settle in Berlin, has developed timable value.'

Bizet's "Don Procopio" may be produced

Michel Shapiro, a young American vio-

linist, recently gave a concert in Beetho-

vensaal, Berlin, at which he played the

Tschaikowsky concerto, the Adagio of Mo-

zart's G major Concerto and Lalo's "Sin-fonie Espagnole." The critics say he

played with adequate technique, but that

he betrayed an astonishing lack of imag-

Jane Arctowska, who is an American,

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despite her name, gave a song recital in

at Covent Garden this season.

don, and made a fine impression.

ination and warmth of feeling.

Bechstein Hall, Berlin, last month.

and matured greatly in his art, has a large coterie of pupils and produces highly gratifying results. The intervals between his concert engagements are completely taken up with lessons.

Then there is Madame Stepanoff, who is well known and justly popular in this coun-Busoni teaches but little, and what little he does is erratic. He prefers to devote his leisure time to composing. Barth has long been held in veneration, but he is so pedantic and rigorous that few of his pupils can submit long to his discipline without being crushed. Here and there a good teacher can be found at the conservatories, gleaming brightly out of the surrounding darkness. There are certain undeniable advantages to be derived from conservatory training, but the general average of the results of the wholesale class system that obtains in such institutions in Germany is not The piano department of the Royal High School has long been fossilized. Recently Dohnanyi was added to the staffan infusion of Hungarian blood that may be effective.

"The violin student finds that the most desirable teacher of his instrument is, probably, Carl Halir, formerly Konzertmeister of the Royal Symphony Orchestra, a musician of sterling worth. Joachim is at the helm of the Royal High School and still conducts classes there; but he is an old man now and the pupil can hope for little personal attention from him. Anton Witek, Konzertmeister of the Philharmonic Orchestra, is a fine teacher but his duties in connection with the orchestra prevent his accepting many pupils. Then there are a goodly number of competent routine teachers, but, on the whole, Berlin is not as popular with violin students as, for instance, Brussels, where are Cæsar Thomson and Ysaye, or Prague, which is now the Mecca, so eager are young violinists to come under the influence of the teacher of a Kubelik, a Kocian and a Marie Hall.

"Perhaps the young singer is confronted with the most serious difficulties of all, since the voice is such a delicate organ and the average German vocal teacher perpetrates the most unheard-of atrocities in the name of vocal culture. If Lilli Lehmann were generally available it would solve the question to a certain extent, but she restricts herself to two or three pupils, at most,exceptionally gifted ones, of course. Frau Mallinger, whose Elsa still exists in the German remembrance as an unapproached ideal, has devoted herself to teaching since her early retirement from the stage. heard a recital given by representative pupils of hers that would have been a disgrace by an American conservatory. Etelka Gerster is much in demand, but probably the most popular vocal instructor is George Fergusson, who has built up a large clientele and has several teachers assisting him. His pupils, mostly American, swear by him, as is unnecessary to tell anyone who has ever met one of them. A newcomer is Signor Lamperti, the son of the 'original' Lamperti, who lived until recently in Dresden.

"If the student is wise, he keeps his ears and eyes open and his mouth closed. If he has gone over before he is ready for it he is bound to pay dearly for his experiences, but, on the other hand, if his judgment is, to a certain extent, mature, and he is fortunate enough to fall into the right hands, he finds his life in Berlin of ines-

Alma Stencil, a young New York pianiste, won much applause with her rendering of

Liszt's E flat Concerto at a concert given by the violinist, Joan Manen, in Berlin. Dora Eshelby, daughter of Edwin Eshel-The critics say that she possesses considby, English representative of Steinway & Sons, sang recently at Albert Hall, Lonerable talent, but that it is as yet undeveloped.

FROM BEYOND THE SEAS

Alexander Petschnikoff, the Russian violinist, who will tour the United States next season, gave two most successful concerts recently, one at Rotterdam and the other at Arnhem, Holland. At the former he played a Cavatina by Cui and a Concerto by Tschaikowsky, both marked by brilliant virtuosity. At the concert at Arnhem he repeated the Tschaikowsky Concerto.

Max Reger has just completed a "Suite in the Old Style" for violin and piano, which will be produced for the first time in May at a Reger concert in Paris.

Stella Goodwin, an American mezzosoprano, has been engaged for a number of chamber concerts in Southport, Eng-

#### AMERICAN VIOLINIST WINS FAVOR ABROAD

Theodore Spiering, Formerly of Chicago, Plans Concert Tour of Europe-His Success in Berlin.

BERLIN, April 7.—Theodore Spiering, the American violinist, scored a signal triumph at his first appearance in this city. Mr. Spiering recently played at Beethoven Hall with the famous Philharmonic Orchestra, before a distinguished audience which in-



THEODORE SPIERING, American Violinist Now in Berlin.

cluded such celebrities as Joseph Joachim, Leopold Godowsky, Anton Hekking, Arthur Hartmann, Hugo Kaun, Theodor Bohlmann, Alberto Jonas, Emanuel Wirth, and all the foremost critics of the city. His selections were the Beethoven Concerto, the Schumann Fantasy, and the Vieuxtemps A minor Concerto.

For many years Mr. Spiering was one of the most prominent and energetic musicians of Chicago. After returning from his studies in Germany, where for several years he studied under Joseph Joachim, he was connected in turn with the Thomas Orchestra, a violin school of his own, and later with Dr. Ziegfeld's Chi-

cago Musical College.
Spiering was one of the American pioneers of chamber music, especially in the middle West, although his quartette was heard in more than four hundred concerts, from Maine to California.

Like Godowsky, Alberto Jonas and others, Mr. Spiering considered that in America he had not met with the recognition he deserved, and he therefore turned his face Europeward. It is his intention to give concerts extensively in Germany and other European countries next season.

#### COVENT GARDEN TO OPEN ON MAY 3

London, April 11.-The opera season at Covent Garden, which will open on May 3 with Andre Messager, Campanini and Hans Richter as the conductors, promises to be a most notable one. Among the artists who have been heard in New York City, or will appear there next season, are Mme. Melba, of the new Manhattan Opera House; Mme. Destinn, of the Metropolitan; Mme. Kirkby-Lunn, the oratorio singer; Caruso, Scotti and Altchevsky, of the Metropolitan, and Battistini, of the Manhattan.

Among the operas to be heard are "Armide," "Eugen Onegin," "Le Jongleur de Notre Dame," "The Flying Dutchman" and the "Ring" series.

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## CINCINNATI HAS NEW MUSICAL ART SOCIETY

CHORAL CLUB IS COMPOSED OF CITY'S PROFESSIONAL SOLO SINGERS.

Organized by Edwin W. Glover-Will Give Concerts of Seventeenth Century Music-To Study Strauss and Max Reger

CINCINNATI, April 10.-Edwin W. Glover has succeeded in presenting to Cincinnati something entirely new-an organization of solo singers, made up altogether of professional talent, which he has named the "Musical Art Society." The society is similar to that which has been so successfully conducted in New York City under the direction of Mr. Damrosch. The effort of this society of professional singers will be in the direction of the cultivation of the most beautiful, classic and educational in their art. Special attention will be paid to the Sixteenth and Seventeenth century

A thorough study will be made of the Bach cantatas and the modern works of Richard Strauss, Max Reger, Oscar Fried, Cornelius and Taneyen. The plan contemplates a series of three public concerts each season, and at each concert one of the Bach cantatas will be sung. Sidney C. Durst will

be the accompanist.

Following is a list of the professional talent that will make up the membership

of the new Musical Art Society: Sopranos—Mrs. S. C. Bennett, Mrs. Paul Bliss, Helen Boehm, Rachel Butler, Mrs. Lillian Sutton Cleland, Ida Cole, Miss Mary Conrey, Mrs. F. McKnight Covalt, Martha Diekmeyer, Ada Hamilton, Mrs. Annie Norton Hartdegen, Miss Ethel Irwin, Es-telle Krippner, Mrs. H. C. Lerch, Helen Morris, Flora Swartz, Mrs. Martha Henry Timothy, Cecilia Ungeheur, Mrs. Isidore Weinstock, Mrs. Dell Kendall Werthner, Mrs. Antoinette Werner West, Mrs. Will-iam H. Winkleman iam H. Winkleman.

Contraltos—Eleanor Bain, Charlotte Callahan, Mrs. A. T. Ellis, Edith Farnau, H. Frances Fisher, Virgie Gottlieb, Olive E. Hamer, Mabel Hill, Helen Hinkle, Mrs. Rose Pitton Kabbis, Mrs. M. A. Kellerman, Gussie Litzendorf, Alma Marks, Mildred Gussie Litzendorf, Alma Marks, Mildred Merriweather, Amy Nelson, Mrs. Flora McIvor Smith, Mrs. Rose Fisher Smith, Teckla Vigna, Beatrice Williams, Mrs. Laura Wilson, Martha Wilson.

Tenors-Williard Barnes, William Beck, Paul Bliss, Leslie K. Chilton, A. G. Cornelius, Sidney Cowen, D. H. Davies, Fred F. Downs, Martin Dumler, Joseph Fenley, Lehn A. Hoffman, I. Wesley, Hybbell, C. F. John A. Hoffman, J. Wesley Hubbell, C. E. Kelley, A. F. Lotter, S. A. Moyle, John O'Donnell, Joseph Shaw, Ben Smith and W. H. Winkleman.

W. H. Winkleman.

Bassos—William Atkinson, James E.
Bagley, Howard Q. Barnett, Stanley L.
Baughman, Walter Brown, A. T. Ellis,
Charles E. Galagher, John C. Hersh, George
Kattenhorn, Marcus B. Kellerman, H. C.
Lerch, J. M. Pendery, Willard J. Purser,
Gilbert Schramm, Lervy K. Tebbs, Charles
Voige, Calvin Vos, Winter Watts, Harry
Weil, Isidore Weinstock and William
Scully, Ir. Scully, Jr.

#### Emilio de Gogorza's Recital.

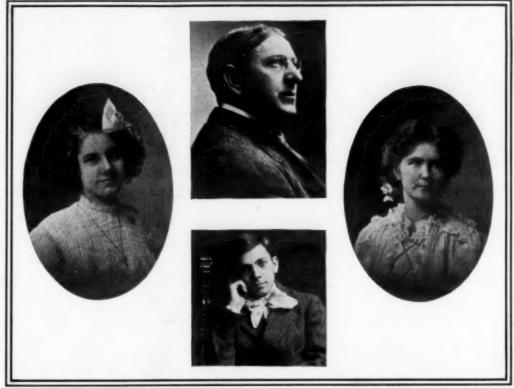
Boston, April 9.-Emilio de Gogorza gave a song recital last Friday in Chickering Hall, presenting a programme of seventeen songs, during which neither the singer's voice nor ardor flagged. His tones were as rich as they were strong, and only rarely and needlessly was there a hint of forcing them. Warmth, variety of tone color and unaffected masculinity made his recital a pleasure.

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## NASHVILLE STUDENTS HEARD



C. J. SCHUBERT AND HIS PUPILS.

At Left, Cecelia Schubert; Top, Mr. Schubert; Bottom, Leon Frank; Right, Johanna Cartwright.

NASHVILLE, TENN., April 9.—It is gratifying to record a students' recital in which talent of an exceptionally high order was disclosed. The concert took place recently in Watkins Hall here, under the direction of the Conservatory of Music, of which C. J. Schubert is director.

On this occasion the programme enlisted the services of three young people—Johanna Cartwright, soprano; Leon Frank, pianist, and Cecelia Schubert, violiniste.

Miss Cartwright has a voice of high range, and sings most intelligently and with

Miss Schubert, who is a daughter of the conservatory director, is gifted in her technique and bowing. With further study she should make a violiniste of note, as she is able, at this early stage of her training, to play from memory difficult violin transcriptions which are usually reserved for the attempts of much older players.

Master Frank's strength lies decidedly

in unusually brilliant powers of technical expression, many of his efforts being remarkable at his age. He plays evenly, and with good tone production, and has considerable individuality of style. The ac-companiments were played by Director Schubert.

GADSKI DELIGHTS CHICAGO AUDITORS "Nonsense! He's stone deaf."

Beauty of Voice and Intelligence of Interpretation Features of Recital.

CHICAGO, April 9.-Mme. Gadski gave a recital in Orchestra Hall yesterday, and by the beauty of her voice and surety and accuracy of her manner of singing, and the intelligence and temperamental warmth which she displayed, she captured her hearers and scored an unqualified success.

The programme opened with the "Hear Ye, Israel," from Mendelssohn's "Elijah," Schumann's "The Lotus Flower." sung with rare appreciation of its dreamy, ecstatic character, Brahms's "Lullaby," Franz's elusive "Good Night," beautifully interpreted, and the same master's "Welcome My Wood" formed the first group on the programme.

The second division of the programme brought Aylward's "Beloved, It Is Morn," Reger's simple, quiet "Prayer of a Child," Strauss's "All Souls' Day," and other equally interesting songs.

#### WOLF'S QUARTETTE PLAYED IN BOSTON

D Minor Composition Receives Its Premiere and Pleases Auditors.

Boston, April 10.—The Boston Symphony Quartette, Messrs. Hess, Roth, Ferir and Warnke, gave the sixth and last of its series of chamber concerts last night in Jordan Hall. For the first time in this city, Hugo Wolf's Quartette in D minor was played. In this number the composer's intellectual qualities are apparent.

The other instrumental numbers of the concert were Svendsen's Octette, for strings, in which Messrs. Kuntz and Krafft doubled the violins, Mr. Zach the viola, and Mr.

Nagel the 'cello. Susan Metcalfe was the soloist, and her songs—Mozart's "Das Veilchen," Schubert's "Der Neugienge" and "Ungeduld," and Brahms's "Die Mainacht" and "Liebliche Wangen"-were well received.

**GRAND PRIX. PARIS. 1900** D. H. BALDWIN & CO., 142-144 West Fourth St., Cincinnati, Ohio

"That fellow has a good ear for music. wish I had it," said the old curmudgeon.

"Well, then he's got the best kind of an ear for most music."

## MARTEAU PERFORMS **NEW REGER SONATA**

FRENCH VIOLINIST GIVES RECITAL IN MENDELSSOHN HALL, NEW YORK.

Latest Work of German Composer Proves to Be Deeply Interesting and Devoid of the Commonplace-Irene Reynolds as Soloist.

At Henri Marteau's violin recital in Mendelssohn Hall, New York, April 9, a new violin sonata of Max Reger was played for the first time in this city. Mr. Marteau is carrying on propaganda for Reger's music. The sonata which figured in the Mendelssohn Hall recital was composed for him, is dedicated to him, and was played by him with the composer for the first time last

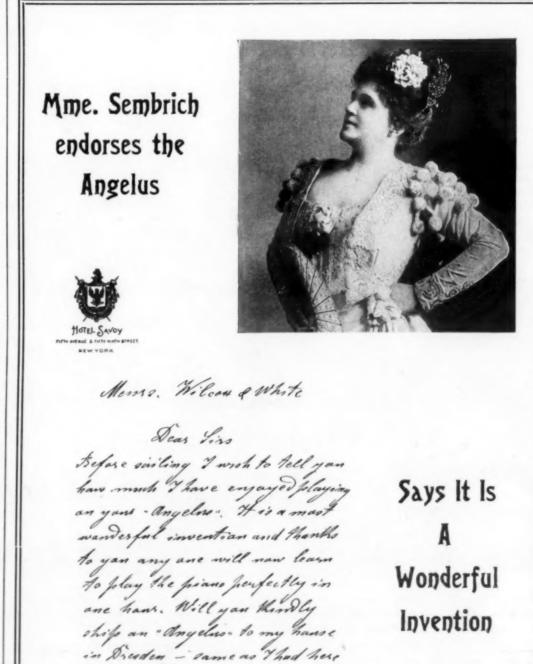
Like everything else of Reger's that has been heard here, it is a deeply interesting work, devoid of the commonplace, and written in a manner that discloses skill and command of technical resource. The first movement of this composition is marked by lengthy complexity and some drastic dissonances; the second, however, is of a truly poetic spirit and contains much that is original in its expression. The last is a theme with variations, completing a work that is clearly produced by a man who has something to say, and an extraordinary command of the means of saying it.

Mr. Marteau also performed the Bach D minor solo partita, displaying higher attainments than have been to his credit during his previous performances in New York. Subsequently he contributed some smaller numbers.

August Goellner played the piano part of Reger's Sonata, and Irene Reynolds sang an air from "Der Freischutz."

'Frisco Hears "Stabat Mater."

SAN FRANCISCO, April 9.—The presenta-tion of Rossini's "Stabat Mater," under the auspices of the Caedmon Club yesterday in Steinway Hall, proved to be of especial interest. The choral work was given under the direction of Dr. H. J. Stewart, and the performance was made effective by the accompaniment of strings, piano and organ. Mrs. Eleanor Martin, president of the club, did much to make the event successful.



## FIVE THOUSAND HEAR SOUSA AND HIS BAND

TREMENDOUS OUTPOURING FILLS **NEW YORK HIPPODROME TO** HEAR ORGANIZATION.

Composer's New March, "On to Victory," and Transcription of "Everybody Works but Father" Create Great Enthusiasm.

Sousa and his band played to an audience of five thousand persons in the New York Hippodrome on April 8. He succeeded in rousing them to a state of wild enthusiasm by the swing of the music and the splendid playing. It was a typical Sousa night, with all that this impliesfrom the generous supply of encores to the many peculiarities in leading, for which Sousa is famous. Leaving aside the question of the popular strain of the music, the concert gave evidence of thorough musicianship, not only on the part of the leader, but also of the individual members of the band. The preponderance of clarinettes, which take the place of first violins in the band, together with the great weight of tubas, lends a tone color to the voice of the band not equaled by any other similar organization in the world. This was in evidence repeatedly at the concert last Sunday, and especially in music of the higher class, such as Litolff's "Robespierre" overture, and in the "Wilhelm Tell" overture, which opened and closed the programme, respectively.

The regular numbers on the programme included "A June Night in Washington," by Nevin, exquisitely played; "Three Quotations," by Sousa; the same composer's "Songs of Grace and Songs of Glory;" his march, "Semper Fidelis," which he had to repeat twice, and Arban's "Tyroleans," a duet for cornets, played beautifully by Herbert L. Clark and Ross Millhouse.

The soloists were Elizabeth Schiller, who sang Sousa's "Will You Love Me When the Lillies Are Dead?" and as an encore, "La Serenata," with fair voice and good execution. Jeanette Powers, violiniste, played the Allegretto non Troppo and Allegro Vivace movements from Mendelssohn's Concerto. Miss Powers has a big tone, and possesses a good technique. Her playing of Schubert's "Serenade," as an encore, revealed the fact that she is as yet somewhat immature, so far as feeling is concerned, but her playing on Sunday night was really not a fair criterion of her capabilities, as the immense Hippodrome is utterly unsuited for solo purposes, either vocally or instrumentally.

Two numbers among the many encores deserves special mention. The first was the march "On to Victory," from Sousa's new opera, "The Free Lance." It is melo-dious and stirring and will undoubtedly become as popular as his other marches. The second number was a humoresque, a classical transcription of "Everybody Works but Father." The leit motif were the notes representing "Everybody Works but Fathand this strain was taken up in turn by almost every instrument in the band, including the bass drum. The entire arrangement is one of the cleverest things of its kind heard in New York in years.

#### INTRODUCED MANY **ELGAR SONGS HERE**

Mme. Shanna Cumming Has Sung the English Composer's Works for First Time in America.

In view of the growing popularity of Sir Edward Elgar's works in America, it is interesting to note that nearly all the new songs of this composer were given their initial performances in this country by



MME. SHANNA CUMMING. Well-known Singer of Elgar's Songs.

Mme. Shanna Cumming, the well-known Brooklyn soprano.

Mme. Cumming was born in Farmer City, Ill., and at an early age began to study the piano. She later took a course in vocal culture at the Conservatory of Music in Jacksonville, Fla. She continued her studies in San Francisco and Chicago, and subsequently became the soloist in a Buffalo church.

In the concert field Mme. Cumming has been well received throughout the coun-Besides the demands made upon her by the various tours, she manages to fill her engagement as soloist at the Central Congregational Church in Brooklyn, where, it is said, she receives the largest salary paid to a church soprano soloist in

#### WANTS NEW NATIONAL HYMN

Julius I. Lyons Asks Secretary Bonaparte to Offer Prize.

WASHINGTON, April 10.—"The Star-Spangled Banner" cannot be sung satisfactorily and "America" is set to an English air, consequently the United States should offer a prize to composers for a National hymn. Such was the argument advanced by Julius I. Lyons, of New York, to Secretary Bonaparte to-day.

Mr. Bonaparte professed ignorance of music, which made it impossible for him to condemn songs now in use, and told Mr. Lyons he did not believe a National song could ever be popular unless connected with some great event in history.

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## RUSSIAN SYMPHONY SEASON IS ENDED

TWO FINE CONCERTS CLOSE THE MOST SUCCESSFUL SERIES IN ITS HISTORY.

Emile Sauret Plays Violin Concerto of Dvorak and Earns Twelve Recalls-Plans Published for Next Winter.

The season of the Russian Symphony Society closed with two concerts given Saturday evening and Sunday afternoon, April 7 and 8, at Carnegie Hall, New York City. The season of the Society has been most successful and comprehensive, and, under the direction of Modest Altschuler, the orchestra has done notable work.

Among the artists who have appeared with the orchestra are Josef Lhevinne, Giuseppe Campanari, Maud Powell, Alexander Saslavsky, and Émile Sauret. So successful have the concerts been, that next season their number will be materially augmented, and a series of Thursday evening concerts given as well. The latter will take place on November 15, December 13, January 17, February 7, March 7 and March 28.

The last two concerts were most successful, artistically and otherwise. The first number on the programme consisted of two excerpts,—"The Savant" and "The Premier," from Arenski's Suite "Silhouettes," played in memory of the composer, who died last month, and who was an honorary vice-president of the This was followed by Rubinstein's humorous character sketch, "Don Quixote," and by the third act's music of the opera, "Mlada," by Rimsky-Korsakoff. The last number was Tschaikowsky's "March Slav."

Emile Sauret played Dvorak's concerto superbly, and at the Sunday concert, as an encore, gave a transcription of the sextette from "Lucia," which he played so remarkably that he earned twelve recalls.

#### FORM OPERA CLUB IN PHILADELPHIA

Amateur Singers Organize Society to Perform Standard Works-Officers Elected.

PHILADELPHIA, April 9.—Plans are under way for the formation of a permanent operatic organization, to be composed of wellknown amateur singers of this city. A meeting was held last week in the Bellevue-Stratford, and the following officers were elected: President, John Curtis; vicepresident, J. C. Potts; secretary and treasurer, Harry M. Neely; musical director, S. Behrens; members of the Executive Committee, S. E. Eichelberger, John McCawley, Joseph S. McGlynn, Mrs. John Curtis and Marion C. Ritchie.

The scheme of the new organization is to present standard opera, gradually working up to the best examples of grand opera. There are at least 1,000 voices of recognized quality in the choirs here, and from them it is proposed to draw the major portion of the material, both as regards principals and chorus, for the amateur association.

Siegfried Behrens is to have full charge of the vocal department, and the first performance will probably be in the ball room of the Bellevue-Stratford next Fall.

Among the members already enrolled are: Wm. H. Pagden, Harry N. Sharpe, George R. Strauss, Delbert L. Davis, Joseph G. Sullivan, Henry Hotz, Mrs. Henry Hotz, Lewis Kreidler, David Nixon, Walter S. Heed, William Curtis, Florence Hinkle, Helen Frame, Edith Bitting, Miss N. S. France, Mrs. A. T. Neely, Miss Elizabeth Masbrouck, Mrs. H. W. Bawden, C. K. Bawden, Mrs. Vesta W. Potts, Anna E. Kelly, Miss M. C. Ritchie and the Misses Eichelberger.

#### Three Pianists Sail.

The French steamer "La Touraine," which sailed from New York City on April 5 for Havre, had as passengers Josef Lhevinne, Raoul Pugno and Arthur Rubin-stein, the pianists. Lhevinne is to return with his wife the end of October, and will probably stay here permanently. Pugno may also come for another concert tour. But there is some doubt as to whether Rubinstein will be heard again for some years to come.

### PIANO RECITAL AT McGILL UNIVERSITY

Dr. Harthan Gives Historical Series at Conservatorium-His Musical Activity in South America.

Montreal, April 9 .- Dr. Hans Harthan, whose series of ten historical pianoforte recitals has been so useful to the students of the McGill Conservatorium of Music, has had a most interesting career. He is a native of Bavaria and was graduated from



DR. HANS HARTHAN, Who Has Lectured at the McGill Conservatorium of Music, Montreal.

the University of Munich, his first masters being Lachner and Rheinberger. In 1879 he spent the season with Liszt as one of his advanced pupils at Weimar, and in 1881 became professor in the Scharwenka Conservatory at Berlin.

Subsequently Dr. Harthan was appointed conductor of the Musical Society of Odessa, Russia, and became intimately acquainted with Rubinstein. For eight years he was professor of music in the University of Dorpat, after which he went to Dresden, only to be called shortly after, in 1896, to the position of director of the National Conservatory of Music at Santiago, the capital of Chili. During his stay in the South American Republic he reorganized that institution, and, in fact, the entire musical system of Chili.

Dr. Harthan went to Philadelphia three years ago and from there he was engaged to come to Montreal for the McGill Conservatorium of Music. A great number of his compositions have been published by well-known publishers of Germany and

#### TORONTO CONCERT

Conservatory of Music String Orchestra Presents Fine Programme.

TORONTO, April 9.—The Conservatory String Orchestra played an attractive programme Tuesday night in Music Hall.

The first number was the overture to Flotow's "Martha," which was performed effectively under the direction of Mrs. B. Drechsler Adamson, the conductress of the organization. The second offering was a Scherzo by Robert Schwalm, which drew forth such applause as to require the performance of the better known Gounod "Meditation." The orchestra essayed with success the accompaniment, under the direction of Dr. Edward Fisher, of Weber's Concertstuck, op. 79, played by Mary L. Caldwell, who proved a pianiste of more than ordinary ability.

Mrs. R. B. O'Sullivan, soprano, and Morley Sherris, barytone, also made effective contributions to the programme.

#### OPERA IN ST. LOUIS.

Savage Company Performs "Rigoletto" in Satisfactory Manner.

St. Louis, April 9.-Verdi's "Rigoletto" was the bill at the Olympic Tuesday night and the Savage company gave an extremely satisfactory performance of this tuneful opera. The audience was large and the expressions of satisfaction were enthusiastic. Following the heavier compositions of Wagner, the production seemed all the more enjoyable.

Florence Easton, a newcomer, easily carried off the honors. She is a young woman of more than usual personal attractions and she has a voice of great purity and sweet-

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# FESTIVAL IS HELD AT LAWRENCE, KAN.

CHORAL, ORCHESTRAL AND BAND CONCERTS ATTRACT LARGE AUDIENCES.

Society under Prof. C. S. Skilton Presents "Der Freischuetz"—Excerpts from "Parsifal" Given. Glee-Club and University Orchestra Assist.

LAWRENCE, KAN., April 10.—The annual music festival held in Fraternal Aid Hall Friday and Saturday, proved to be a great success, both in the attendance and general interest manifested, and in the high standard of musical excellence established by the performances. The opera "Der Freischuetz" was given with local and university talent, the solo parts being taken by out-of-town artists, in a most acceptable manner.

The chorus consisted of 115 well-trained voices, under the direction of Prof. C. S. Skilton, assisted by the Glee Club, and the University orchestra played the accompaniments.

A feature of the matinee on Friday was the performance by the Innes Orchestral Band of sixty pieces, which was heard in a concert. More than 1,200 persons crowded the big auditorium and joined in the applause which followed each number.

The festival came to a close with the performance in English of parts of "Parsifal." Among the composers who were represented on the various programmes were Bach, Weber, Mendelssohn, Wagner, Liszt, Donizetti, Rubinstein, Gounod, Meyer, Mascagni, Sir Edward Elgar, Saint-Saens and Augusta Hohnes.

#### TEMPLE FESTIVAL

#### Edward Morris Bowman's Farewell Offering to Brooklyn.

The eleventh festival concert of the Temple Choir and Temple Orchestra, conducted by Edward Morris Bowman, whose services have been given for years most acceptably at the Baptist Temple, Brooklyn, was in many ways a gala occasion on April

Of all the numbers by the choir it is a question whether the people were more stirred by Soederman's "Strike Up, Musicians," a Swedish wedding parade, or Barnby's "O Perfect Love," a wedding-benediction, by the choir and organ, the former purely secular and the latter suggesting rewards of a perfect life in the hereafter. Soederman's number was so trippingly sung that the audience insisted on having it sung throughout again, and it was done even better than at first.

The orchestra's most musicianly delivery was Jensen's wedding suite, consisting of a festal procession, a bride's song, a wedding dance and a nocturne.

One of the most popular numbers on the programme was a new nuptial march, written by Guilmant, and played by Dr. Bowman. Especially effective was a chiming of

bells from the organ at the close.

Adding strength to the entertainment was the singing of Mme. Florence Turner-Maley, soprano, and Julian Walker, basso. Chaminade's "Chanson d'Amour" was Mme. Turner-Maley's solo, and it was sung in a pure, light voice in excellent taste, the singer's command and execution being so pronounced that she was called on to sing again, giving "The Green is on the Grass

Mr. Walker's number was the romance from "Tannhauser," "O Thou, My Divine Evening Star." It was well sung in a mellow voice and pleasing delivery. "Thy Beaming Eyes are Paradise" was his encore. Both singers united later in singing Pinsutti's "On Earth Is Love and Only Love," which, the audience insisting, was

repeated.

The overture to "The Marriage of Figaro," and Grieg's "A Passing Wedding Procession" were well played by the orchestra. For the choir and orchestra combined there remained Cowen's "'Tis Thy Wedding Morn," a chorus from "Rose Maiden"; Koschat's merry "Wedding in Carinthia" and the wedding chorus from "Lohengrin," "Faithful and True."

## TEXAS GERMANS PREPARING FOR ANNUAL SAENGERFEST

SAN ANTONIO WILL SOON BE THE RENDEZVOUS OF SINGING SOCIETIES FROM ALL PARTS OF THE STATE

SAN ANTONIO, Tex., April 9.—German singers throughout the State are anticipating with great expectation the big Saengerfest which will take place in this city one week from Wednesday. Carl Hahn, who has been rehearsing many of the societies which will participate in the Fest, reports that the choral work has reached an unusually high standard, and predicts that the three concerts which will comprise the Festival will exceed in artistic merit any previous occasion of the sort.

The male chorus of Texas German singers numbers 500 voices. Besides this choir, the Fest will enlist the services of the Theodore Thomas Orchestra, and a number of soloists, among whom are Mme. Zimmerman, soprano; Mrs. L. L. Marks, soprano; Mrs. Belle Andrews, soprano; Mrs. Longman, contralto; Edward Strong, tenor; C. H. Mueller, barytone, and Frederic Martin, basso.

The opening day of the Festival will be marked by a reception, at which time the visiting delegations will meet and receive their instructions for the forthcoming concerts

A feature of the Festival will be the performance of Bruch's "Fair Ellen," which will be sung by a mixed chorus of San Antonians, numbering 200, with Mrs. Marks and Mr. Mueller in the solo parts. This work will be sung in English and entirely by local artists.

The children's cantata, Benoit's "Into the World," as already announced in MUSICAL AMERICA, will consist of a chorus of 600



CARL HAHN,

Who Will Direct the San Antonio Festival.

voices, with an orchestral accompaniment. Arrangements have already been made for the accommodation of the city's guests, and there is every indication that the Saengerfest will be one of the most notable events in the city's musical history.

Among the choral works to be performed are Mendelssohn's "Fest gesang an die Kuenstler;" Van der Stucken's "Mailied;" Max Bruch's "Normanenzug" and Baldamus's "Weihe des Liedes."

### INDIAN MUSIC IS MOST IMPRESSIVE

"Imagine sounds that carry to your mind the wondrous waters of Niagara, fading in their brightness and beauty to be forever renewed, also a weird melody, the strangest and most impressive, in a sense, that ever greeted human ears, and you have certain prominent elements in the native music of the North American Indian."

Thus spoke Dr. Walter Hough, the anthropologist of the Smithsonian Institution, who has been studying for years the racial traits of the Indians, and who recently returned from an exploration of the pueblo region of Arizona and New Mexico, says "The Musician."

"Unlike most music of savages," he went on, "the music of the Indians is not monotonous in character. It expresses sometimes infinite gayety, again wailings that bring before you the Gregorian chant, and even the fantastic creations of Paganini.

"Indeed, the melodies that accompany the snake dance of the Hopis is, I believe, the most weirdly, strangely enthralling that can be heard. It is enough to make a man's hair stand on end, and send a nervous quivering throughout the entire frame.

"In the Summer of 1896 I had the good fortune to observe, with Dr. J. Walter Fewkes, the flute ceremony of the Hopi pueblo of Walpi, Ariz. In the course of the ritual, which is an invocation for rain, a series of songs are repeated each day for several days.

"It was the first time I had ever heard Indian music, and the sensation was quite novel. The chorus of priests, rattle in hand, sang in unison before the flute altar, in a narrow, low room without windows, greatly augmenting the volume of sound.

"The time was set by the speaker chief, who uniformly shook his rattle eight beats in five seconds for all the songs and for each day's songs with the accuracy of a metronome. There were three beats in each measure.

"The pitch was low, the range limited, and the deep, vibrant voices seemed to portray the winds, thunder, rain, the rushing of water, and the elemental forces of nature, interwoven with human passion, and those emotions called forth by the exquisite melodies of modern civilization. At times

the music resembled the operatic beauties of the Italian composers.

"The notation of Indian music is chromatic, not capable of expression on any instrument save the violin or the specially constructed flutes, which later accompanied the singing. These flutes, by the way, marred the effect of the voices. They were played in unison on the octave above the voices.

"In general effect the music is minor, but frequently major motives of great beauty spring out of dead-level monotonous minors. Sometimes a major motive is followed by a minor counterpart of the same.

"There is much slurring and an occasional reduplication comes in with great effect. A number of songs are monotonous, with once in a while a strong staccato movement. The closing song was spirited and might truly be called beautiful.

"It consisted of several legato verses, each closing with a turn, a rapid vibration of the rattle, and a solemn refrain. In structure and melody it resembled a Christian hymn. The music, indeed, reminded me of the Gregorian chants, and to me some of the motives seemed quite equal to those upon which Handel built his great oratorios.

"The Hopi are noted far and near over the pueblo region as song makers. It is a matter of surprise to travelers to find a cheerful, happy, music-loving people amid the arid wastes of Tusayan."

#### THREE "WUNDER KINDER."

#### New Orleans Interested in Talented Musical Youngsters.

NEW ORLEANS, April 9.—David, aged eight years; Robert, aged five years, and Clarence, aged three years—three children, whose mother is Madame Berlin, a teacher of languages—have recently created a sensation here. All of the youngsters are able to perform on the piano and the oldest lad is a wonder in the matter of rendering selections from the masters from memory.

It is the intention of their mother to take them to Europe this year. The boys can converse in several languages. Madame Berlin says that she is the instructor of David, the oldest, and that he teaches Robert, who in turn tutors the baby.

#### Mr. Barbee's Mouth.

Mr. Barbee's singing school closed at Gazette last Saturday night. He has had a bad Winter for schools on account of bad roads, but he gets there just the same. Mr. Barbee has an uncommonly large mouth, and when he opens it to its full capacity you hear something worth listening to. The professor gives general satisfaction whenever he instructs a class.—Middletown (Mo.) "Chips."

# NEW COMPOSITION OF DAVID SMITH PLAYED

ORCHESTRAL WORK OF YOUNG COMPOSER PROVES TO BE BEST HE HAS DONE.

New Haven Symphony Orchestra Performs His "Allegro Giocoso"—Edward Johnson, Tenor, an Acceptable Soloist at Last Concert of Season.

NEW HAVEN, CONN., April 9.—A new orchestral composition by David Stanley Smith, the Yale professor whose "L'Allegro" and "Il Pensoroso" were recently played at the New Music Society Concert in New York, received its initial performance Tuesday night at the close of the season of concerts given by the New Haven Symphony Orchestra in Woolsey Hall. Mr. Smith conducted the playing of his latest effort—"Allegro Giocoso"—which proved to be the most melodious composition he has yet produced.

There is a haunting little theme for the violins played on the G string, a joyous, gay little theme which recurs toward the close of the work and yet another charming melody which the oboes introduce. Mr. Smith's composition deserves more than this passing mention. It is hoped that another opportunity will be given us to hear it next season.

The Van der Stucken arrangement of the familiar Moszkowski Spanish dances were effective and dashing and all three were played with a splendid swing, and Beethoven's Overture to Leonore No. 3 brought the programme to a close.

Edward Johnson, one of the soloists of the afternoon, sang a tenor aria from Puccini's "La Boheme." He was in splendid voice and sang with smoothness and effective phrasing throughout. Later Mr. Johnson sang a group of songs with piano.

This concert brought to a close a most successful series, undoubtedly the most successful the orchestra has ever given. Dr. Horatio Parker, the conductor, whose difficult task it is to arrange the programmes, is to be heartily congratulated not only upon his success in this direction but as well because of the vast strides the orchestra has made as a musical organization.

#### MR. BISPHAM RETURNS

#### Barytone in New York, After Scoring Many Triumphs, on Another Southern Tour.

David Bispham has returned to New York from another Southern tour, through Texas, Arkansas and Louisiana, as a member of the quartette that presented Grace Wassall's Shakespearean song cycle. Mr. Bispham scored many triumphs during the trip. "The Statesman," of Austin, Tex., in its criticism of the concert says:

"At the close of the last number of the programme, when usually the audience is overly anxious to get home, it sat stubbornly still and clapped its hands, stamped and called until the barytone (Mr. Bispham) came forward and repeated in a perfectly exquisite manner one of the most beautiful selections of the concert."

"The Galveston News" says: "In this song ('Danny Deever') the great barytone rose to dramatic heights, and held his audience spellbound. Though this closed the programme, Mr. Bispham was compelled to sing again."

Commenting on the concert in Little Rock, Ark., "The Democrat" says: "Mr. Bispham is not only a singer, but an actor, and he held the audience spellbound during the rendition of his numbers."

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Ondricek, Vecsey, Arnold, Elsa Ruegger, Saslavsky, Bendix, Hasselbrink, Kocian,
Marteau and Loeffler.



The third violin recital given by Karl Reidelsberger under the auspices of the Schubert Club in Seattle, Wash., took place Wednesday evening, April 3, at the Stander.

Adah Hussey, contralto, assisted by Florence Hinkle and Henry Hall Duncklee, will give a musicale at the Hotel Martha Washington, in New York, April 19.

Abram Moses, violinist, gave a recital at Lehmann's Hall in Baltimore, April 4, when he presented an interesting programme of Mozart, Bach, Beethoven, Schumann and Wieniawski numbers.

A concert was given at the Odeon, in Cincinnati, on April 2 by the Clifton School of Music under the direction of H. C. Lerch. The singing of the chorus was well received by the large audience.

The students' recital at the Cincinnati Conservatory of Music, by pupils of Evelyn Windham and George Leighton, last week, well deserved the large audience present by a remarkable display of well-directed talent.

The Houston Quartette Society entertained a large and appreciative audience at a concert given in Turner Hall in Houston, Tex., on April 4. The soloists were George Meyer, Joseph F. Meyer, Joseph Bruckmueller and Aldridge Kidd.

Douglas Bertram, the talented pianist of Toronto, and Henry J. Lautz, of Buffalo, the well-known singer, will give a joint recital at the Twentieth Century Club this afternoon (April 14) before the ladies of the Chromatic Club.

Large and appreciative audiences greeted Mme. Mantelli and her English Grand Opera Co. at the four performances given in Louisville last week. The vehicle which she and her company used were "Il Trovatore," "Faust" and "La Favorita."

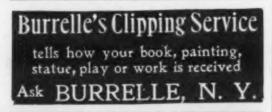
The Concordia Singing Society, one of the leading musical organizations of Louisville, is making preparations to celebrate its golden jubilee next August. The society was organized in 1856 and has enjoyed an unbroken and active career.

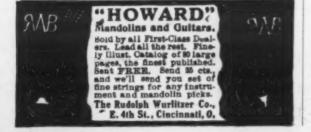
A number of Jennie E. Williams's vocal pupils gave a recital in the Conservatory Music Hall in Toronto, April 5. In the programme the work of the young singers was marked by many good features, showing that they had been well and intelligently taught.

Harry J. Fellows, of Erie, Pa., gave evidence of his great popularity by attracting an audience that filled the First Presbyterian Church, of that city, on April 3, at the organ and song recital given in conjunction with William J. Gomph, concert organist.

An especially charming recital was given on April 3 at the Metropolitan School of Music in Toronto, by the Misses Edith May Yates and Norma Florence Johnston, piano pupils of Mr. W. O. Forsyth, and Eleanor Kains, violiniste, and a pupil of Kate Archer.

H. S. Schneitzer, organist of the Christ English Lutheran Church at Lafayette avenue near Broadway, Brooklyn, has arranged an attractive programme of Easter music for his chorus and soloists, including numbers of Dudley Buck, Schilling, Coombs, West, Gounod and Martin.





An audience which filled the Lyceum Theatre in Detroit listened to a stirring band concert, March 30, by John Philip Sousa and his band. It was a typical "Sousa" programme, made up of classic numbers interspersed with the director's compositions and numerous solos.

Rossini's "Stabat Mater" was effectively performed on April 8 at the Sacred Heart Church, in Bridgeport, Conn., under the direction of Elmer S. Joyce. The soloists were Mrs. Robert B. Hard, contralto, and John J. Fisher, basso, assisted by the church quartette and choir.

"The Crucifixion," by Stainer, was sung at the Mount Pleasant Baptist Church April 11. The soloists were John R. Phillips, tenor, and Charles P. Gulick, basso, assisted by a chorus choir and quartette. The choir was under the direction of James Philipson, organist of the church.

Gwilym Miles, barytone, was heard in a song recital of considerable interest in the Second Reform Church of Hackensack on April 2. Among Mr. Miles's offerings were the solo, "Arm, Arm, Ye Brave!" from Handel's "Judas Maccabaeus;" Tschaikowsky's "Pilgrim Song" and "Gloria Te," of Buzzia-Peccia.

The programme presented at Albert Mildenberg's studio, at Carnegie Hall, New York, by his pupils and friends, April 7, included piano solos by Alexander Berne, soprano solos by Beatrice De Fore and Beatrix Stevens, violin solos by Edwin Wickenhoefer and barytone solos by Charles Meehan.

An interesting concert is scheduled to take place in Wallace Hall, Newark, on April 23, when the soloists will be Evelyn Widmer, soprano, an accomplished pupil of Mme. Frida Ashforth; Louis Ehrke, the well-known Newark violinist, and Adelaide Lander, pianiste. An attractive programme has been arranged.

Mr. and Mrs. F. L. Hoffman, of St. Paul, gave a musicale on April 4 for Francis Rosenthal, the basso. Mr. Rosenthal has grown markedly of late in range and compass and quality of tone. He was heard in Schubert's "Doppelganger," Wagner's "Traume" and Rubinstein's "Azra."

An enjoyable recital took place at the studio of Miss Barrows in the Conrad Building, Providence, R. I., April 3, when in addition to the vocal selections instrumental numbers were given by Evangeline Larry, violiniste, and George Theodore Wright, 'cellist, who assisted with Harriet Mansir, accompanies.

Rossini's "Stabat Mater" was given in concert form at the First Baptist Church, St. Paul, Thursday evening, April 12, by a chorus of thirty-five voices under the direction of Franklin W. Krieger. Clara Williams, Mrs. Alma Johnson Porteous, Alvian Davies and Harry E. Phillips sang the solo parts.

The Ladies' Musical Club of Halifax heard an interesting paper on "Music of the Russian School," read by Mrs. J. W. Crichton, Thursday evening, April 5. The Halifax Symphony String Orchestra, under the direction of Max Weil, contributed several numbers to the interesting programme which followed the discussion.

The vested choir of Gethsemane Church in Minneapolis celebrated Maundy Thursday, April 12, by presenting J. H. Rogers's "Man of Nazareth." The choir consisted of sixty voices, and the soloists were Alma Olsen, soprano; Edith Havill, contralto; W. O. Newgord, tenor; and Alfred Wiley, basso.

The choir of Calvary Episcopal Church in Memphis, Tenn., sang Stainer's "Crucifixion" under the direction of R. Jefferson Hall recently. The solos were sung by Dr. Pope Farrington, Lloyd Davis and R. Jefferson Hall, with Miss Mosby assisting at the organ. The choir will sing Gaul's "Ten Virgins" immediately after Easter.

Bauman Lowe, organist, gave his forty-ninth recital in St. John's Church,

Elizabeth, N. J., recently, with the assistance of Grace Davis, the soprano soloist of Holy Trinity Church, Brooklyn. Miss Davis sang delightfully "Sun of My Soul," from Gaul's "The Ten Virgins," and Van de Water's "The Publican."

Mrs. Frank Watson, of 2800 Yesler way, Seattle, Wash., entertained last week at an informal musicale. The guests were thirty friends of the hostess. During the evening Elma Shaw, Mrs. Engles and Arthur Malloy gave instrumental solos. Mr. and Mrs. H. C. Bender, Mrs. F. B. Hadley and George Jacobs were heard in vocal selections.

The third of the series of studio musicales given by the Fique Musical Institute of Brooklyn, took place in that city on April 10, when the programme enlisted the services of Lillian Boschen, Mrs. Augusta Hildebrand-Snyder, Frederica Bruning, Alma Browning, Katherine Luca, Mary C. Baker, Elsie Wilckens and Charlotte Monell Marble.

Among the composers who were heard at the recital of the compositions of the advanced students of Louis Victor Saar, April 11, at Assembly Hall, Fourth avenue and Twenty-second street, New York, were Effie Frances Terry, Elsa Breidt, Gertrude Norman Smith, Edward H. Caldwell, Thomas Tryson, Frederick Schlieder, and Chester Searle.

The St. Ambrose Society, of Jackson, Mich., furnished the music lovers of that city with a fine programme at the eighth recital of the season in Castle Hall. The programme was devoted to piano and vocal numbers from the scores of some of the world-renowned composers, and the various selections were admirably presented by Jackson talent.

Harmonie Hall, New Haven, Conn., was well filled on April 5 when the recital given by the pupils of Mrs. Franz Milcke took place. Each of the selections showed careful training on the part of the teacher and conscientious work on the part of the pupils. Bennie Posmer, the violinist, ably assisted in entertaining, his work being little short of marvelous for a boy so young.

Mrs. Grace Hamilton Morrey, of Columbus, O., gave a recital in the University chapel at Wooster, O., Tuesday evening, April 10. Mrs. Morrey was recently invited to play for Emil Paur, director of the Pittsburg Orchestra, who praised her playing with great enthusiasm. Mr. Paur predicts a brilliant career for Mrs. Morrey and advises her to give a New York concert.

Hans Richard presented his advanced pupils at the concert hall of the Cincinnati Conservatory of Music in a concert last week. He was assisted by John Hoffmann. The solos were accompanied by a string orchestra conducted by Mr. Richard. The first number, the Bach Concerto, C major, for two pianos and orchestra, was played by Misses Jean McCrosky, Grace Graeter, Emma Brand and Evelyn Windham.

The third and last of the series of recitals given by the Hahn String Quartette in Philadelphia was heard by an appreciative audience on April 7 at the Acorn Club. The programme included Haydn's D minor Quartette, three Russian folk songs by Glinka, duets by B. Godard for two violins and piano, an interlude by Glazounow, and a quintette by Schumann for strings and piano.

"An Evening with Gounod," was given under the auspices of the Choral Society of the Y. W. C. A., of Cincinnati, on Monday evening, April 9, at the auditorium of the association. This programme was presented under the direction of E. Elizabeth Steward; address, "The Life and Works of Gounod," Prof. James A. Robert; piano duet, from "The Queen of Sheba," Emma M. Beddow and E. Elizabeth Steward.

Five of the leading musical organizations of New Bedford, Mass., are busy preparing a joint concert, which promises to be one of the largest and most representative musical events ever given by New Bedford artists. The definite details are not yet arranged, but in all probability the concert will take place early in May, and will be made in honor of B. Frank Jenney, who has just completed sixty years as a public singer.

A concert took place in Boston at the Huntington Chambers Hall, on April 4, under the direction of the Faelton pianoforte school. Messrs. Hess, Ferir and Warnke, of the Boston Symphony Quartette, and Carl Faelton, pianist, were the musicians. The programme consisted of minor, op. 25. There was, as usual at these concerts, a short preliminary talk by Mrs. Beethoven's sonata in A major for piano and 'cello, Bach's Chaconne in D minor for violin, and Brahms's piano quartette in G Reinhold Faelton.

### AMONG OUR MUSICIANS

Mr. and Mrs. Gwilym Miles will occupy their Summer home at Ocean Grove, N. J., about the first of May.

Mabel Hungerford has accepted a position as teacher in the piano department in the Joliet, Ill., Conservatory of Music.

Harold Jarvis will return to Detroit, his home, to-morrow, after appearing in all the programmes at Marsey Hall, Toronto, for the past week.

The St. Paul Treble Clef Club, in its last meeting of the year, presented Elsie M. Shawe, its leader and instructor, with a handsome set of the scores of Wagner's operas.

Zudie Harris, the young Louisville composer, has been engaged to appear as soloist with the New York Symphony Orchestra at its concerts in Memphis, Tenn., beginning May 1.

H. Evan Williams, who has been heard in concerts abroad for the last two seasons, returned to this country on the steamship "Majestic" last week, and for the present is the guest of Gwilym Miles.

Harry Girard, of Tacoma, Wash., expects to make a success with his new comic opera, built on scenes from Hawaiian life. Mr. Girard will give his opera its premiere in New York, probably next season.

Ella Margaret Helm, the Tacoma, Wash., contralto, will go East this Summer for a visit to her old home, Madison, Wis. During the Summer Miss Helm is to sing at the Chautauqua meeting at Lake Geneva.

\* \* \*

Alex. S. Gibson, organist and choir director of the Norwalk, Conn., Congregational Church, was taken seriously ill while seated at the organ during the service last week. He was taken to his home and is resting comfortably since.

A new quartette for the playing of chamber music has lately been organized in Philadelphia. William Happich, the young violinist, will be the first violin. Louis Clermont, Frederick Hoffman and Emile Simon will be associated with him.

One of the most talented singers in Portland, Ore., is Mrs. May Dearborne Schwab, who began her new duties as solo soprano in the quartette of Calvary Presbyterian Church on April 1. She is also an experienced musician, being the leader of the Lakme Quartette.

The Mendelssohn Quartette, Toronto's latest concert organization, should become very popular, consisting as it does of such popular favorites as Emma Beers, Grace Carter-Merry, George Dixon and Donald C. MacGregor. Donald C. MacGregor is the director.

Miss M. Louise Mundell, a successful vocal teacher, of 276 McDonough street, Brooklyn, has placed three of her pupils in one choir loft, as soloists of the Sixth Avenue Baptist Church, Brooklyn:—Lila May Darling, soprano; Edith Brown, contralto, and Harry Glover Colyer, barytone.

Eileen Millett, the distinguished Canadian soprano, whose brilliant and beautiful voice has delighted many thousands of Torontonians, will shortly leave that city to accept a position in Pittsburg. It is understood that she has accepted the solo position in one of the leading churches there at a salary of \$1,200 per year. She is a pupil of Dr. F. H. Torrington.

An informal musicale was given at the Northern Conservatory of Music in Portland, Ore., recently, in honor of Amon Cain, who with Mrs. Cain is a guest in that city for a few days. Mr. Cain has an operatic barytone voice of great power. He has been for several years in Denver and at San Francisco, but is now returning to New York to take up professional work.

There will be many changes in the music studios of Grand Rapids, Mich., this Spring and Summer. C. E. Pease is considering a proposition to move to Chicago, holding a day or more each for his classes in his home city and at Hope College, Holland. Henry C. Post is making an effort to have studios fitted out in one of the new office buildings now building, and may be joined by several other teachers in the scheme. Karl Andersch expects to close his studio in May and sail for Southern Europe. C. N. Colwell and daughter are already on their way to Spain and Italy.

#### WHERE THEY ARE.

#### I. INDIVIDUALS.

Banner, Michael-Newark, N. J., April 20. cham, David—Loudon G. Charlton, manager. Carlisle, Pa., April 16; New York, April 17; Rochester, N. Y., April 19; Columbus, O.,

Bouton, Isabelle-Brockton, Mass., April 20. Campanari, Leandro-Pittsburg, April 20. Carl. William C .- Toledo, O., April 17. Cheatham, Kitty-New York, April 16. Clark, Charles W .- Chicago, April 15. Cole, Kelley-Loudon G. Charlton, manager. Ro-chester, N. Y., April 19.

Copeland, George-Boston, April 17. Croxton, Frank-New York, April 16. Cumming, Shanna-Philadelphia, April 21. Davies, Ben-Boston, April 15. Deane, George-Frederick, Md., April 19. De Gogorza, Emilio-Boston, April 19. Dufault, Paul-New York, April 17. Duffey, J. Humbird-New York, April 19. Dushoff, Elda-Chicago, April 17. Edson, Mrs. Susan-Stapleton, S. I., April 19. Katharine-Loudon G. Charlton, manager.

Brooklyn, April 17. Ferenczy, Jeanne-New York, April 18. Galvin, Georgia-New York, April 19. Gamble, Ernest-Elwood, Ind., April 17. Gebhard, Heinrich-Boston, April 16. Gossweiler, Udo-Newark, N. J., April 20. Grienauer, Karl-New York, April 18. Hall, Glenn-New York, April 15; Orange, N. J. April 16; Lexington, Kv., April 19 and 20.

Hallock, Mary-Chester, Pa., April 17. Harper, William-New York, April 19. Hissem-de Moss, Mary-Newark, N. J., April 19. Huss, Mr. and Mrs. Henry Holden-New York, April 17.

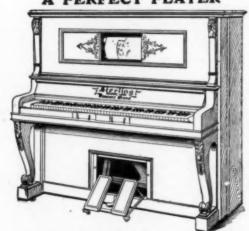
Hutcheson, Ernest-New York, April 18. Jahn, E. A .- New York, April 16 and 18. James, Cecil-New York, April 16. Johnson, Edward—New York, April 15; Newbury-port, Mass., April 16; Salem, Mass., April 17; Taunton, Mass., April 18; Brockton, Mass., April 20.

Kenney, William H .- Brockton, Mass., April 20. Kriens, Christiaan-New York, April 18. Kubelik, Jan-Portland, Ore., April 18; Seattle, Wash., April 19; Portland, Ore., April 21. Lavin, William-London, Ont., April 16. Lockwood, Anna-Boston, April 19. Longy, Georges-Boston, April 16. Loeffler, Charles-Boston, April 16. Maconda, Mme. Charlotte-New York, April 17; Toronto, April 19.

Mantelli, Mme.—Fort Wayne, Ind., April 15; South Bend, April 16; Goshen, April 17. Marteau, Henri-Minneapolis, April 17; Detroit,

Martin, Frederick-Newark, N. J., April 15. Merrill, L. B .- Brockton, Mass., April 20. Mihr-Hardy, Mrs.-New York, April 16. Nichols, Marie-Tuscaloosa, Ala., April 17; Meriden, Miss., April 18. Nielson, Alice-Dayton, O., April 16.

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NEW HAVEN, CONN.

Nordica, Lillian-Grand Rapids, Mich., April 16; Minneapolis, April 20. Ormsby, Louise-Brockton, Mass., April 20. Paur, Emil-Indianapolis, April 16 and 17. Reuter, Rudolph E .- New York, April 17. Rider-Kelsey, Corinne-Rochester, April 19; Syracuse, April 20.

Anita—J. Armour Galloway, manager. Boston, April 15; Philadelphia, April 18; Morgantown, W. Va., April 20. Rogers, Francis-Buffalo, April 16. Ruegger, Elsa-Meridian, Miss., April 18. Samaroff, Mme. Olga—Cambridge, Mass., April 19; Boston, April 20 and 21.

Scheff, Fritzi—C. B. Dillingham, manager. New York, Knickerbocker Theatre, indefinitely.

Schulz, Leo-Orange, N. J., April 18. Schmidt, Henry P .- New York, April 19. Scott, Henri G .- Boston, April 15. Sharp-Herdien, Mme, Mabel-Milwaukee, April 17. Spencer, Janet-New York, April 16. Stein, Gertrude May-Philadelphia, April 18. Strong, Edward-Newark, N. J., April 15. Tapper, Mrs. Thomas-Boston, April 19. Townsend, Stephen-Brockton, Mass., April 20. Tyron, Gertrude-New York, April 14. Van York, Theodore-Torrington, Conn., April 19. Venth, Carl-New York, April 14. Virgil, Mrs. A. M .- Guthrie, Okla., April 14.

Young, John-Morgantown, W. Va., April 20. II. ORCHESTRAS AND BANDS.

Wheeler, Frederick-New York, April 14.

Witherspoon, Herbert-Philadelphia, April 18.

ton Festival Orchestra-Boston, April 19; Brockton, Mass., April 20. Boston Boston Symphony Orchestra—Boston, April 14; Cambridge, April 19; Boston, April 20 and 21. Creatore's Band-Howard Pew, manager. London, England, to April 22.

Hartford, Conn., Philharmonic Orches:ra-Hartford, Conn., April 17.

Innes Band-Independence, Kan., April 18 and 19; Alva, O. T., April 20. Kneisel Quartette-Boston, April 16; New York, April 17.

Mendelssohn Trio-Pittsburg, April 20. People's Symphony Orchestra-New York, April

Sousa's Band—Philadelphia, April 14; New York, April 15 and 16; Burlington, Vt., April 17; Montreal, April 18; St. Johnsbury, Vt., April 19; Concord, N. H., April 20; Manchester, N. H., April 21.

Theodore Thomas Orchestra—Indianapolis, April 16 and 17; San Antonio, April 19, 20 and 21. Venth String Quartette-New York, April 14.

#### III. OPERATIC ORGANIZATIONS.

English Grand Opera-Henry W. Savage, director. Milwaukee, April 15-21. Fantana-Shubert Bros., managers. Chicago, April

Mme. Mantelli English Grand Opera Co.—F. De Angelis, manager. Fort Wayne, Ind., April 15; South Bend, April 16; Goshen, April 17; Battle Creek, Mich., April 18; Lansing, Mich., April 10; Ypsilanti, April 20; Saginaw, April 21. 15, indefinite.

Moonshine—Daniel V. Arthur, manager. Kansas City, April 15-18; Topeka, Kan., April 19; St. Joe, Mo., April 20; Quincy, Ill., April 21. Tivoli Opera Co.-San Francisco, indefinite. Woodland-Henry W. Savage, manager. Montreal, April 14.

#### DATES AHEAD.

#### April 15

Mme. Mantelli Opera Co., Ft. Wayne, Ind. Handel and Haydn Society, "The Seasons," Henri G. Scott, basso; Ben Davies, tenor, and Anita Rio, soprano, Boston. People's Singing Classes, Carnegie Hall, New York.

Sousa's Band, Hippodrome, New York. Charles W. Clark, song recital, Chicago. Aschenbroedel Verein, Mrs. Adah M. Benzing, contralto; Sam Franko, conductor, New York. Edward Strong, tenor, and Frederick Martin, basso, in "The Creation," Newark, N. J.

April 16

Mme. Mantelli Opera Co., South Bend, Ind. People's Choral Union, Mrs. Mihr-Hardy, so-prano; Janet Spencer, contralto; Cecil James, tenor, and Frank Croxton, barytone, Carnegie Hall, New York, Theodore Thomas Orchestra, Emil Paur, soloist,

Indianapolis, Ind. David Bispham, song recital, Carlisle, Pa. Sousa's Band, matinee and evening, New York. Kneisel Quartette, Chickering Hall, Boston.

Glenn Hall, song recital, Orange, N. I. E. A. Jahn, barytone, concert, Carnegie Hall, New York.

London (Ont.) Festival Chorus, "The Creation," William Lavin, tenor, London, Ont. Kitty Cheatham, children's recital, Berkeley Lyceum, New York.

Edward Johnson, tenor, in concert, Newburyport, Alice Nielson and opera company, Dayton, O. Orpheus Club concert, Francis Rogers, soloist, Buffalo, N. Y.

Mme. Nordica, song recital, Grand Rapids, Mich.

#### April 17

Hartford Philharmonic Society concert, Hartford,

Mme. Mantelli Opera Co., Goshen, Ind. Kneisel Quartette, Mr. and Mrs. Henry Holden Huss, soloists, Mendelssohn Hall, New York. Theodore Thomas Orchestra, Emil Paur, soloist, Indianapolis, Ind.

Marie Nichols, violin recital, Tuscaloosa, Ala. Katharine Fisk, recital, Brooklyn. Ernest Gamble Concert Co., Elwood, Ind. Sousa's Band, matinee, Plattsburg, N. Y.; evening, Burlington, Vt.

William C. Carl, organ recital, Toleda, O. Henri Marteau, violin recital, Minneapolis. Mary Hallock, piano recital, Chester, Pa. Rudolph E. Reuter, piano recital, Aeolian Hall, New York.

Apollo Club concert, Association Hall, Brooklyn. Milwaukee Maennerchor concert, Mme. Mabel Sharp-Herdien, soprano, and Harry Meurer, tenor, soloists, Milwaukee. Los Angeles Choral Association, "Stabat Mater,"
Los Angeles.

Banks' Glee Club, Mme. Charlotte Maconda, soloist, Carnegie Hall, New York. George Copeland, piano recital, Boston.

Edward Johnson, tenor, in concert, Salem, Mass. Paul Dufault, tenor, and David Bispham, barytone, in concert, Belasco Theatre, New York. Elda Dushoff, song recital, Chicago.

#### April 18

Ernest Hutcheson, piano recital, Mendelssohn Hall, New York.

Music Festival, Innes Band, Independence, Kan., to April 19.

Marie Nichols, violin, and Elsa Ruegger, 'cello, in concert, Meridian, Miss. Mme. Anita Rio, song recital, Philadelphia. Jan Kubelik, violin recital, Portland, Ore. Grace Leard, song recital, Springfield, Mo. Sousa's Band, Montreal.

Texas Saengerbund Festival, San Antonio, Tex., to April 21. Leo Schulz, 'cello, and John Barnes Wells, in concert, Orange, N. J.

Edward Johnson, tenor, in concert, Taunton, Mass. Concert given by Christiaan Kriens, violnist; Jeanne Ferenczy, contralto; Edmund Jahn, basso, and Karl Grienauer, 'cello, Carnegie Chamber Music Hall, New York.

#### April 19

Boston Symphony Orchestra, Mme. Olga Samaroff, soloist, Cambridge Mass. Haarlem Philharmonic Society, concert, New York. Theodore Van Yorx, song recital, Torrington,

People's Choral Union, concert, New Haven, Conn.

Jan Kubelik, violin recital, Seattle, Wash. David Bispham, Corrine Rider-Kelsey, and Kelley Cole, in concert, Rochester, N. Y. Northwestern Choral Club Festival, "The Rose Maiden," Alva, O. T.

Mary Hissem-de Moss, in orchestral concert, Newark, N. J. Library Musical Club, concert, Santa Cruz, Cal.

Sousa's Band, Newport, Vt., matinee; St. Johnsbury, Vt., evening. William Harper, song recital, New York. People's Symphony concert, Henry P. So violin soloist, Cooper Union, New York.

Boston Festival Orchestra, choir of 300 voices under direction of Emil Mollenhauer, and Emilio de Gogorza, soloist, Symphony Hall, Boston. Arion concert, Association Hall, Brooklyn.

Rubinstein Club, concert, Waldorf-Astoria, New Mme. Charlotte Maconda, song recital, Toronto. Arion concert, Newark, N. J.

Henri Marteau, violin recital, Detroit. Mrs. Thomas Tapper and Anna Lockwood, two-piano recital, Boston.

Music Festival, Frederick, Md., "Faust" and "Creation." George Deane, tenor soloist.

Mrs. Susan Edson, Ray Youngman and Lou's Samaloff, soloists, "Cavalleria Rusticana," Stapleton, S. I.

#### April 20

Boston Symphony Orchestra, Mme. Olga Samaroff, soloist, Boston.

John Young, tenor, and Anita Rio, soprano, in concert, Morgantown, W. Va. Leandro Campanari, violin recital, Pittsburg.

Corrine Rider-Kelsey, song recital, Syracuse, N. Y. Sousa's Band, matinee, Claremont, N. H.; evening, Concord, N. H.

People's Symphony concert, Grand Central Palace, New York. Glenn Hall, in concert, Lexington, Ky.

Brockton Choral Society, "Aida"; Boston Festival Orchestra; Mme. Isabelle Bouton, mezzosoprano; Louise Ormsby, soprano; Edward Iohnson, tenor; L. B. Merrill, basso; Stephen Townsend, barytone, and William H. Kenney, basso, Brockton, Mass.

Michael Banner, violinist, and Udo Gossweiler, 'cellist, in concert, Newark, N. J. David Bispham, song recital, Columbus, O. Mme. Nordica, song recital, Minneapolis,

#### April 21

Boston Symphony Orchestra, Mme. Olga Samaroff, soloist, Boston. Sousa's Band, matinee. Franklin, N. H.; evening, Manchester, N. H. People's Choral Union, concert, Carnegie Hall, New York.

Shanna Cumming, in concert, Philadelphia. Jan Kubelik, violin recital, Portland, Ore.

#### April 22

David Bispham, song recital, Chicago. John Young, tenor, in concert, Pittsburg. People's Choral Union concert, Boston Symphony Orchestra, Mrs. Bertha Cushing Child, Lucy Anne Allen. Elsa Heindl, Clara Staudenmayer, George C. Deane and Charles Delmont, soloists,

Garnett Hedge, tenor, in "The Redemption," Des Moines, Ia. Liederkranz Club concert, Corinne Rider-Kelsey, soloist, New York.

Sousa's Band, Boston. Volpe Symphony Orchestra, concert, Carnegie Hall, New York.

Board of Trade concert, Shanna Cumming, soloist, Bridgeport, Conn. Victor Herbert's Orchestra, concert, Hippodrome, New York.

Young Men's Symphony Orchestra, concert, New York.

#### April 23

Syracuse Music Festival, Anita Rio, Isabelle Bou-ton, Josephine Knight, Louise Ormsby, Edward Johnson, Emilio de Gogorza, L. B. Merrill, Lloyd Rand and Waldemar Luetschg, soloists; the Al-hambra, Syracuse, to April 25.

Chicago Apollo Club, concert, Janet Spencer, Glenn Hall, Mrs. Lillian French Read and William W. Hinshaw, soloists; Chicago

David Bispham, song recital, Omaha, Neb.

Marie Nichols and Elsa Rueger, violin and 'cello recital, Dallas, Tex.

Toronto Festival Chorus, "The Redemption," Mme. Albani, Albert Archdeacon, Theodore Van Yorx and Eva Gauthier, soloists; Toronto.

Sousa's Band, Newbury, Mass., matinee; Portsmouth, N. H., evening. Heinrich Gebhard, piano recital, Norwich, Conn. Shannah Cumming, in concert, Elizabeth, N. J. Carolyn Belcher, string quartette, concert, Bos-

William Harper, in Gounod's "Faust," Scranton,

Evelyn Widmer, soprano, and Louis Ehrke, violin, in concert, Newark, N. J.



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